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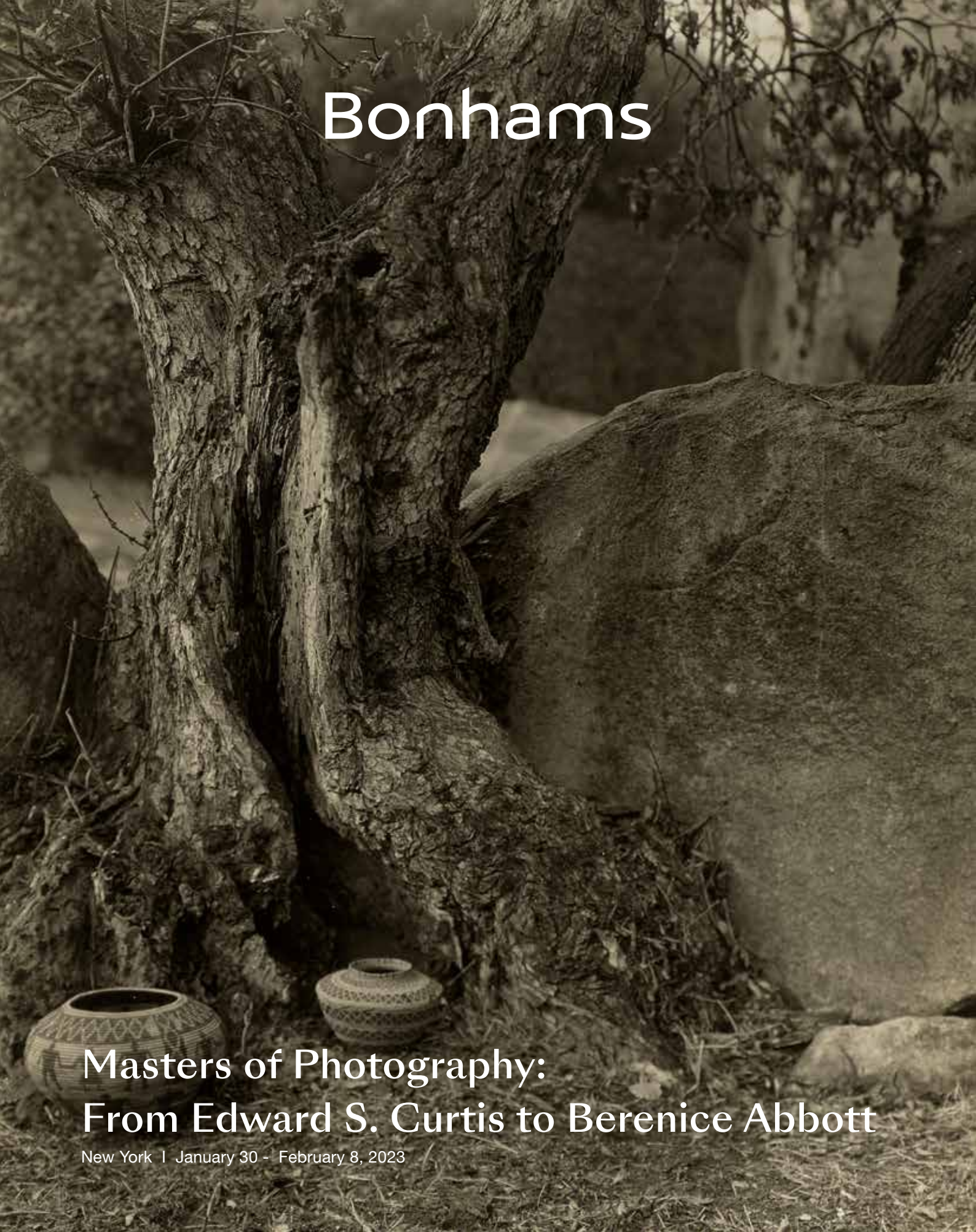

Masters of Photography: From Edward S. Curtis to Berenice Abbott

New York I January 30 - February 8, 2023

Masters of Photography: Edward S. Curtis to Berenice Abbott

New York I Online Only I January 30 - February 8, 2023

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28339
Lots 1-105

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Inside Front Cover: lot 4
Session Page: lot 8
Back Cover: lot 50

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EDWARD S. CURTIS AND *THE NORTH AMERICAN INDIAN*

American photographer and ethnographer Edward S. Curtis (1868-1952) devoted his life to chronicling more than 80 Native American cultures throughout the United States and Canada. His 20-volume magnum opus *The North American Indian*, published from 1907 to 1930, encapsulates 30 years of field work documented by more than 40,000 glass plate negatives, 10,000 wax cylinder recordings, and 4,000 pages of text. Each volume collates important documentation of the history and practices of specific tribes, including the Apache, Cheyenne, Hopi, Navajo, Pomo, Sioux, Wappo and many others. The lavishly illustrated volumes, each accompanied by a portfolio of large-format photogravures, stand as the most extensive and elaborate photographic endeavor since the invention of the medium.
Nearly fifty lots of Curtis's vintage photographs and large-format photogravures are presented in the first half of the sale Masters of Photography: From Edward S. Curtis to Berenice Abbott (Lots 1-49). Here, we explore Curtis's life and career, examine the patronage and production of this monumental project, and highlight a rare collection of gelatin silver and platinum prints.

Life and Career

Born in Wisconsin in 1868 and raised in Minnesota, Curtis was a keen photographer from an early age, even building his own camera when he was 12 years old. His formal schooling ended in the sixth grade so that he could help support his parents and siblings. The Curtis family moved to Seattle in 1887. By 1892 Curtis was working as a portrait photographer, eventually acquiring a share in a thriving studio and becoming its sole proprietor in 1897.

By 1895, Curtis had begun photographing local Puget Sound Native Americans as they dug for clams and mussels on the tide flats.
An avid mountaineer, in 1898 Curtis has a chance encounter on Mount Rainier with a group of scientists that included George Bird Grinnell (a recognized Native American expert and founder of the Audubon Society) and Clint Merriam (a zoologist and co-founder of the National Geographic Society). This fortuitous meeting led to Curtis's appointment as official photographer of E. H. Harriman's 1899 expedition to Alaska. During the two-month trip, Curtis photographed everything he encountered, from glaciers to indigenous tribes. The Alaskan excursion was followed in 1900 by a trip with Grinnell to visit the Piegan Blackfoot in Montana, where Curtis became increasingly interested in documenting Native American life.

Curtis witnessed firsthand the steady erosion of Native American culture at the turn of the twentieth century, prompting him to envision a monumental written and photographic project that would create "a comprehensive and permanent record of all the important tribes of the United States and Alaska that still retain to a considerable degree their ... customs and traditions." He delved into mounting exhibitions, presenting lectures, and publishing articles on his new passion that quickly eclipsed all his other photographic work.

Patronage and Production of *The North American Indian*

From 1900 to 1906 Curtis devoted nearly all of his time to visiting various tribes and making photographs that would eventually become the framework for *The North American Indian*. In these early years, he did not conceive of himself as an anthropologist, historian, or journalist. Rather, he focused on making photographs that captured Native Americans as individual people, not typecast characters.
As he encountered different groups, he realized the importance of documenting every aspect of each tribe's culture – its language and songs, food sources, family structures, and spiritual rituals, among many other details. Perhaps the defining principle of Curtis's working method is best summed up by his biographer Timothy Egan: "Good pictures . . . are not products of chance, but come from long hours of study." (Short Nights of the Shadow Catcher, p. 32)

Three men were central to supporting Curtis's production of T*he North American Indian:* President Theodore Roosevelt, J. Piermont Morgan, and his son 'Jack' Morgan. Curtis had come to the attention of President Roosevelt in 1904 after one of his portraits was a winner in 'The Prettiest Child in America' contest sponsored by Ladies' Home Journal. He invited Curtis to his home on Long Island, where he stayed with the Roosevelt family and photographed the children as well as the President. As the two men became acquainted, Curtis divulged his ambitious project and showed his photographs of the Hopi, Navajo, and Blackfeet to the President, who subsequently wrote to Curtis, "No man could be doing anything more important . . . I will support you in

any way I can." Roosevelt could not help secure funding, but he wrote a letter of introduction that enthusiastically endorsed Curtis's grand project. The President ultimately agreed to write the introduction to The North American Indian.

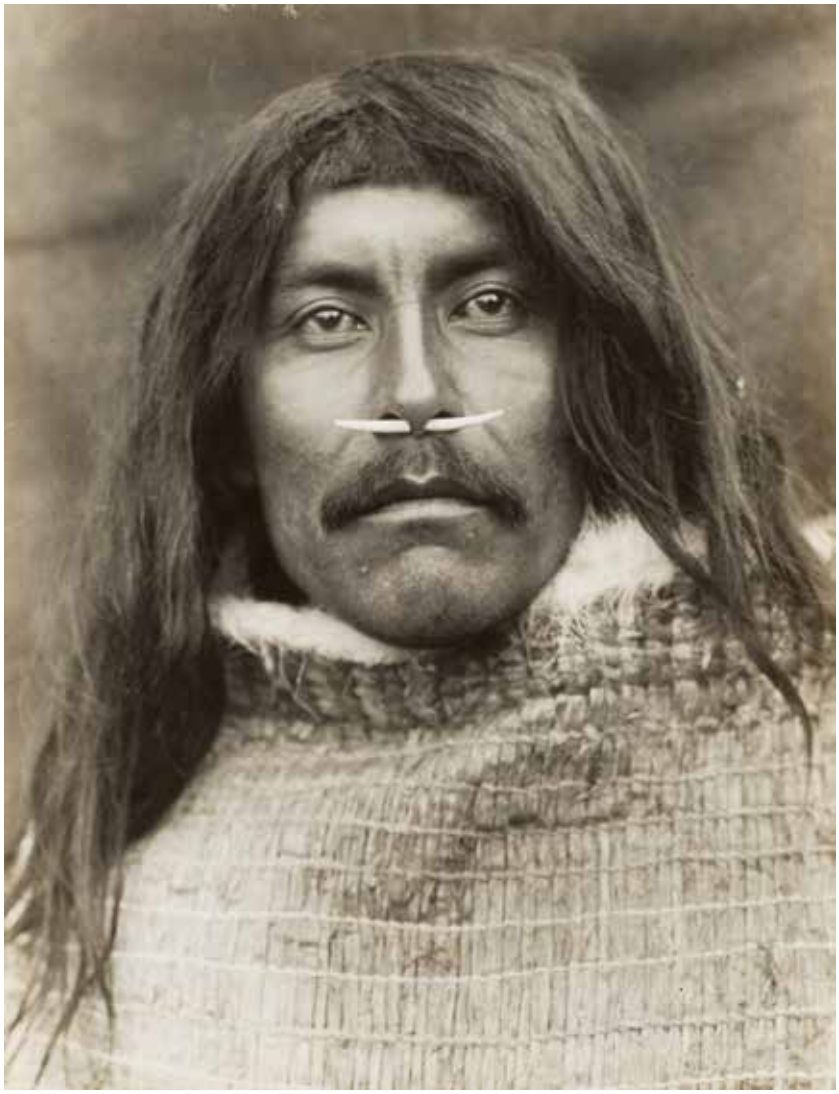
In dire need of financial backing, Curtis approached the famously successful financier J. P. Morgan, first laying out the project in a letter and then meeting with him in January 1906. Morgan agreed to provide $75,000 over five years so that Curtis could complete his field work and produce the 20 volumes. To finance the publication, Curtis agreed to sell subscriptions of the set at a price of $5,000. Only 272 sets of the projected edition of 500 were ever completed.

The project took much longer to execute than Curtis's initial projection of five years. In fact, 23 years spanned the appearance of the first volume in 1907 and the last two volumes in 1930. During this time, funding and subscriptions dwindled as political circumstances and artistic tastes evolved. To complicate matters, Morgan died suddenly in 1913 and his family had to decide if they would further support Curtis's endeavor. Jack agreed to continue financing te project, and it was brought to its rightful conclusion in 1930, almost completely disregarded against the backdrop of the Great Depression.
The North American Indian was ruinous to Curtis's personal finances as well as his family life. Interest in Native American life had waned following World War I, and the 1929 stock market crash further hindered the sale of Curtis's work in any format. In 1935 the J. Pierpont Morgan Library sold its inventory of The North American Indian, which included 19 complete sets, loose prints, and the copper photogravure plates, to Charles Lauriat Books of Boston for just $1,000 and a percentage of future royalties. A bitter divorce instigated in 1916 by Curtis's wife Clara resulted in the loss of the family home and studio in Seattle, forcing Edward and his daughter Beth to make copy negatives of key images and relocate to Los Angeles.

The Curtis Studio continued to operate in the famed Biltmore Hotel until the 1960s, largely under the stewardship of Beth Curtis and her husband Manford "Mag" Magnusson. In 1952 Curtis died at age 84. A short obituary in The New York Times **note**d his achievement in "compiling Indian history.

Collecting Images from *The North American Indian*

This single-owner collection of 6 platinum prints and 24 gelatin silver photographs – all printed in the first quarter of the twentieth century – is comprised of Curtis's personal working photographs used for publication purposes (Lots 1-30). He chose to reproduce 27 of the 30 photographs as photogravures in *The North American Indian*. Each photographic image measures approximately 6 by 8 inches or the reverse, which corresponds to the glass plate size that Curtis typically used for his fieldwork. The backs of many prints are annotated in Curtis's own hand. Each image exists as a photographic print in very small numbers, and some prints are believed to be unique.
These photographs remained with Curtis until his death. In 1971, his estate sold the group to a private collection. They were subsequently bought by another private individual in 1991. It is from this source that the current owner purchased them in 2003. That the **provenance** goes back directly to Curtis's estate adds tremendous value to the works.
The large-format photogravures from *The North American Indian* offered in this sale capture many different tribes and their daily activities, as well as portraits of men, women, and children of all ages (Lots 31-49). They were usually printed on three different papers – Japanese vellum, Japanese tissue, and Dutch "Van Gelder" paper, which is the most prevalent. While photogravures from the various volumes often appear on the market, the value of an individual work varies considerably based on the print size, the popularity of the image, the paper type, and its overall condition.
The market for Edward Curtis's vintage photographs and photogravures remains extremely buoyant, offering price points for every collector.



1
EDWARD S. CURTIS (1868-1952)
Qa'hila - Koprinok (Young Chief of Quatsino Sound), 1914
Gelatin silver print
7 7/8 x 6 in. (20 x 15.2 cm.)

$3,000 - 5,000

Provenance
Edward S. Curtis
The Estate of Edward S. Curtis
Private collection, 1971, James Flury as agent
Private collection, 1991, James Flury as agent
Acquired from the above in 2003 by the present owner

Literature
cf. The North American Indian, Vol. X (The Kwakiutl), plate 331 (variant image)

Note
The caption for a variant portrait of Qa'Hila that was included in 'The North American Indian' explains: "This young chief of an almost extinct tribe resident on Quatsino Sound, near the northwestern end of Vancouver Island, is wearing one of the nose-ornaments formerly common among Kwakiutl nobility. The dentalium shells of which they consisted were obtained in vast numbers in certain waters of the sound."

2
EDWARD S. CURTIS (1868-1952)
The Bark Gatherer, 1910
Platinum print; 'x3360-10' written in the negative
8 1/8 x 5 ½ in. (20.6 x 14 cm.)

$3,000 - 5,000

Provenance
Edward S. Curtis
The Estate of Edward S. Curtis
Private collection, 1971, James Flury as agent
Private collection, 1991, James Flury as agent
Acquired from the above in 2003 by the present owner

Literature
The North American Indian, Vol. XI (The Nootka. The Haida.), plate 383

Note
The accompanying caption in 'The North American Indian' describes the dress of this Nookta woman: "These people still use large quantities of yellow cedar bark in the manufacture of mats, and formerly this material furnished them their clothing also. The Hesquiat woman in the picture has a bulky pack of bark on her back, and in her hand is a steel-bladed adz of the primitive type."

3
EDWARD S. CURTIS (1868-1952)
Quiet Waters, 1915
Platinum print *;* `x3338-10' written in the negative
7 ¾ x 5 7/8 in. (19.7 x 14.9 cm.)

$3,000 - 5,000

Provenance
Edward S. Curtis
The Estate of Edward S. Curtis
Private collection, 1971, James Flury as agent
Private collection, 1991, James Flury as agent
Acquired from the above in 2003 by the present owner

Literature
The North American Indian, Vol. XI (The Nootka. The Haida), facing p. 84

Note
The caption for a related image of these women in Volume XI states: "As evening approaches, two women with clam-baskets and digging-sticks gaze across the water, anxiously awaiting the canoe that is to come and convey them home." The work offered here depicts the women just as they step into the canoe, their baskets laiden with the day's bounty.

4
EDWARD S. CURTIS (1868-1952)
A Partially Cut-up Whale, 1915
Platinum print
6 x 8 in. (15.2 x 20.3 cm.)

$3,000 - 5,000

Provenance
Edward S. Curtis
The Estate of Edward S. Curtis
Private collection, 1971, James Flury as agent
Private collection, 1991, James Flury as agent
Acquired from the above in 2003 by the present owner

Literature
The North American Indian, Vol. XI (The Nookka. The Haida.), facing p. 36

Note
The caption for a related image in Volume XI notes: “A small humpback whale (*Megaptera*) lies partially butchered on the beach at Neah Bay.”

5
EDWARD S. CURTIS (1868-1952)
Cooking Whale Blubber, 1915
Platinum print
5 7/8 x 7 7/8 in. (14.9 x 20 cm.)

$3,000 - 5,000

Provenance
Edward S. Curtis
The Estate of Edward S. Curtis
Private collection, 1971, James Flury as agent
Private collection, 1991, James Flury as agent
Acquired from the above in 2003 by the present owner

Literature
The North American Indian, Vol. XI (The Nookka. The Haida), facing p. 40

Note
Tribes along the coast of Washington state just south of Vancouver Island relied on the ocean for much of their sustenance. Women harvested seaweed and clams, while men caught halibut, salmon, seals, porpoises, and whales. The Nootka considered whale blubber to be a delicacy; they would prepare it by boiling in a wooden dish with water and hot stones, as documented in this photograph. Once cooked, it could be used as a dipping sauce for other foods.

6
EDWARD S. CURTIS (1868-1952)
A Hopi Woman, 1905
Gelatin silver print; titled and numbered in pencil and dated in ink on the reverse
7 5/8 x 6 ¼ in. (19.4 x 15.9 cm.)

$3,000 - 5,000

Provenance
Edward S. Curtis
The Estate of Edward S. Curtis
Private collection, 1971, James Flury as agent
Private collection, 1991, James Flury as agent
Acquired from the above in 2003 by the present owner

Literature
The North American Indian, Vol. XII (The Hopi), facing p. 54

Note
The two plaits of bound hair falling on the shoulders of this Hopi woman signify that she is married. Maiden Hopi girls wore their hair in elaborately coiffed buns above each of their ears.

7
EDWARD S. CURTIS (1868-1952)
Potter Building her Kiln (Nampeyo), 1906
Gelatin silver print; 'x1978-06' written in the negative, titled and dated in ink and pencil on the reverse
6 ¼ x 8 ¼ in. (15.9 x 21 cm.)
sheet 6 ½ x 8 ½ in. (16.5 x 21.6 cm.)

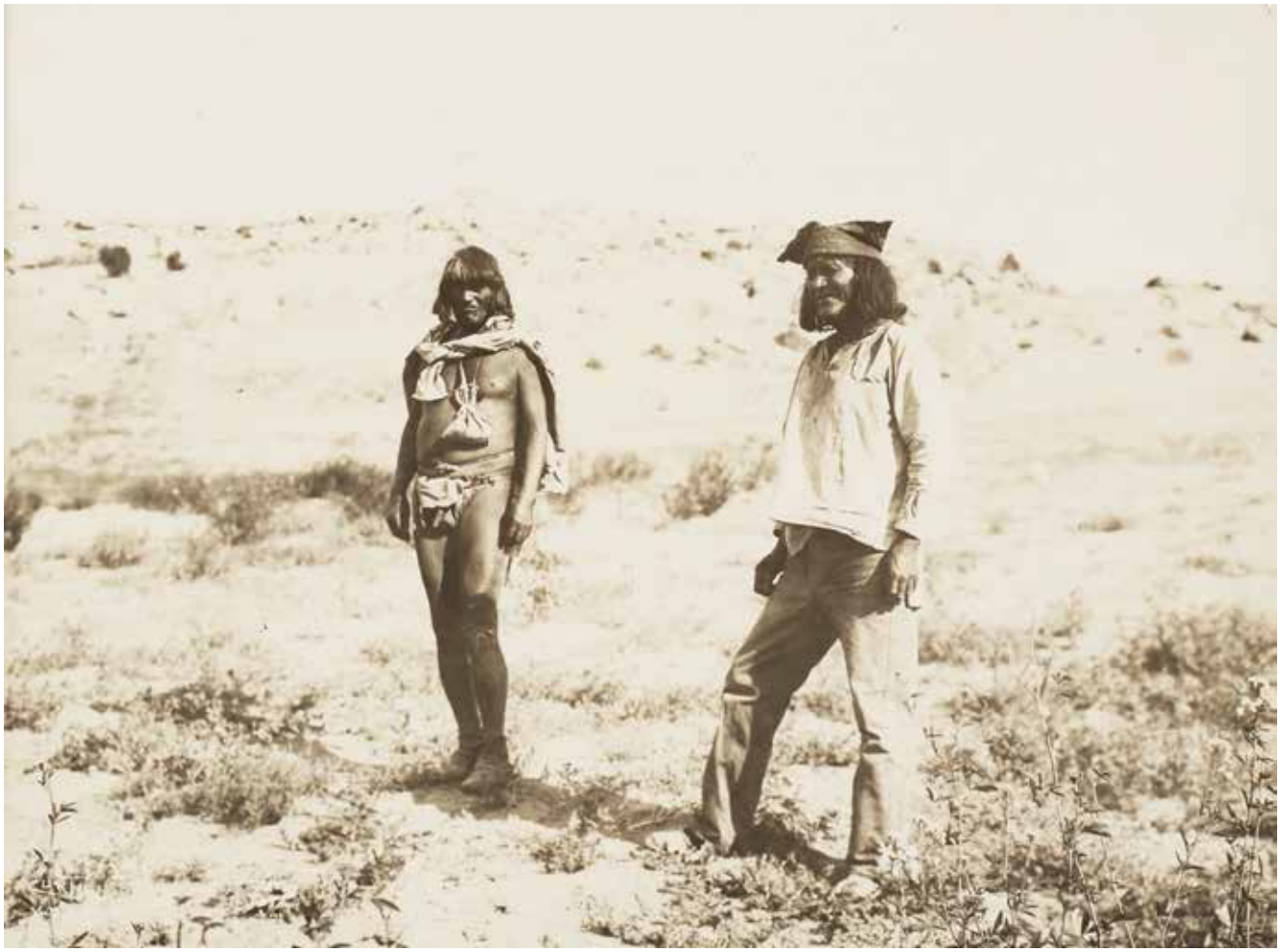
$3,000 - 5,000

Provenance
Edward S. Curtis
The Estate of Edward S. Curtis
Private collection, 1971, James Flury as agent
Private collection, 1991, James Flury as agent
Acquired from the above in 2003 by the present owner

Literature
The North American Indian, Vol. XII (The Hopi), facing p. 64

Note
Curtis's extensive inscriptions on the reverse of this photograph provide important information about the subject and negative date: "Burning Pottery – Nampeyo – D-1288-1282—87189-12/19/06" notes that Curtis took this image of the renowned Hopi potter Nampeyo (1859-1942) on 19 December 1906 – the same date inscribed on the back of 'Hopi Farmers, Yesterday and Today' (see Lot 8) A second inscription provides the title of this image ("Potter Building her Kiln") as it was published in 'The North American Indian.' Curtis rarely wrote copious information on the reverse of his photographs; the lengthy inscriptions on this print not only provide concrete documentation of Nampeyo's craft, but also point to the significance of this image for Curtis.

Examples of Nampeyo's polychrome pottery are in the permanent collections of many American and European museums, including the Smithsonian American Art Museum in Washington, D. C.; The Metropolitan Museum of Art, New York; Museum of Northern Arizona, Flagstaff; and the Peabody Museum of Archaeology and Ethnology at Harvard University, Cambridge. A world record for her work at auction was set at Bonhams & Butterfields in December 2010, when one of her pots sold for $350,000.



8
EDWARD S. CURTIS (1868-1952)
Hopi Farmers, Yesterday and Today, 1906
Gelatin silver print; titled, dated, and numbered in ink and pencil on the reverse
6 x 7 7/8 in. (15.2 x 20 cm.)
sheet 6 ½ x 8 ½ in. (16.5 x 21.5 cm.)

$3,000 - 5,000

Provenance
Edward S. Curtis
The Estate of Edward S. Curtis
Private collection, 1971, James Flury as agent
Private collection, 1991, James Flury as agent
Acquired from the above in 2003 by the present owner

Literature
The North American Indian, Vol. XII (The Hopi), facing p. 52

Note
Curtis visualizes the cultural flux of the Hopi in this 1906 image of two farmers, one dressed traditionally and the other in modern clothing.

9
EDWARD S. CURTIS (1868-1952)
Hopi Architecture, 1921
Gelatin silver print; titled and numbered in ink on the reverse
6 x 8 in. (15.2 x 20.3 cm.)
sheet 6 ½ x 8 ½ in. (16.5 x 21.6 cm.)

$3,000 - 5,000

Provenance
Edward S. Curtis
The Estate of Edward S. Curtis
Private collection, 1971, James Flury as agent
Private collection, 1991, James Flury as agent
Acquired from the above in 2003 by the present owner

Literature
The North American Indian, Vol. XII (The Hopi), facing p. 20

Note
A caption in *The North American Indian* outlines the features of Hopi architecture: "The house-walls are about eighteen inches thick, and consist of fragments of sandstone, shaped by fracture but undressed, and bound together with mud plaster. The upper levels of the terraced buildings are reached by ladders and by stone steps."

10
EDWARD S. CURTIS (1868-1952)
A "Catcher" Picking up a Snake, 1906
Gelatin silver print; titled and dated in ink and pencil on the reverse
8 ¼ x 6 ¼ in. (21 x 15.9 cm.)
sheet 8 3/8 x 6 3/8 in. (21.3 x 16.2 cm.)

$3,000 - 5,000

Provenance
Edward S. Curtis
The Estate of Edward S. Curtis
Private collection, 1971, James Flury as agent
Private collection, 1991, James Flury as agent
Acquired from the above in 2003 by the present owner

Literature
The North American Indian, Vol. XII (The Hopi), facing p. 146

Note
Curtis's biographer, Timothy Egan, explains the significance of the Snake Dance for the Hopi tribe: "The Hopi were farmers, sedentary and dependent on the water that came coursing through arroyos during summer monsoons to irrigate corn, bean and squash fields. If the water didn't arrive, the people would starve. So, to ensure the annual rain, the Hopi prayed intensely during their biggest religious occasion, the Snake Dance. . . This was the most important ritual of the year for the Hopi. The ceremony could only be performed by members of the Snake Society, those who gathered rattlesnakes, hundreds of them." (*Short Nights of the Shadow Catcher*, p. 53)

11
EDWARD S. CURTIS (1868-1952)
Spectators at the Snake Dance, 1905
Gelatin silver print; titled and dated in pencil and ink on the reverse
6 3/8 x 8 ¼ in. (16.2 x 21 cm.)

$3,000 - 5,000

Provenance
Edward S. Curtis
The Estate of Edward S. Curtis
Private collection, 1971, James Flury as agent
Private collection, 1991, James Flury as agent
Acquired from the above in 2003 by the present owner

Literature
The North American Indian, Vol. XII (The Hopi), facing p. 122

Note
According to Curtis biographer Timothy Egan, "The [Snake Dance] could only be performed by members of the Snake Society, those who gathered rattlesnakes, hundreds of them. Though Curtis was allowed to watch the dance, as were others who put up with Hopi scorn for outsiders . . . Curtis wanted much more. 'After witnessing the Snake Dance ceremony,' Curtis wrote, 'I was profoundly moved, and realized if I was to fully understand its significance I must participate, if permission could be obtained.'" *(Short Nights of the Shadow Catcher,* pp. 53-54)

12
EDWARD S. CURTIS (1868-1952)
Sikyálĕtstiwa – Shipaulovi Snake Chief, 1907
Gelatin silver print; titled and dated '(1906)' in ink on the reverse
8 ¼ x 6 ¼ in. (21 x 15.9 cm.)
sheet 8 ½ x 6 ½ in. (21.6 x 16.5 cm.)

$3,000 - 5,000

Provenance
Edward S. Curtis
The Estate of Edward S. Curtis
Private collection, 1971, James Flury as agent
Private collection, 1991, James Flury as agent
Acquired from the above in 2003 by the present owner

Literature
The North American Indian, Vol. XII (The Hopi), facing p. 128

Note
Curtis's biographer Timothy Egan records that the photographer "... asked the chief of the Hopi Snake Society, a man named Sikyálĕtstiwa, if he might learn the ways of the fraternity and participate – with the goal of shooting pictures. Curtis stressed that he was not trying to become an Indian. He just wanted inside, to try on the metaphorical clothes of the natives. The answer – forget it. Impossible, the chief said; no one outside the society could participate. Sikyálĕtstiwa told him that if he really wished to learn about the Hopi, he should come back next year, and the year after, and the year after that." (*Short Nights of the Shadow Catcher*, p. 54) Curtis did just that, and was eventually granted access to the inner sanctum of the Snake Society.

13
EDWARD S. CURTIS (1868-1952)
The Prayer, 1907
Gelatin silver print; titled and dated in ink and pencil on the reverse
8 ¼ x 6 ¼ in. (21 x 15.9 cm.)
sheet 8 3/8 x 6 3/8 in. (21.3 x 16.2 cm.)

$3,000 - 5,000

Provenance
Edward S. Curtis
The Estate of Edward S. Curtis
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Private collection, 1991, James Flury as agent
Acquired from the above in 2003 by the present owner

Literature
The North American Indian, Vol. XII (The Hopi), facing p. 130

Note
In this image, Curtis captured a Snake Dancer saying a prayer as he holds a rattlesnake.

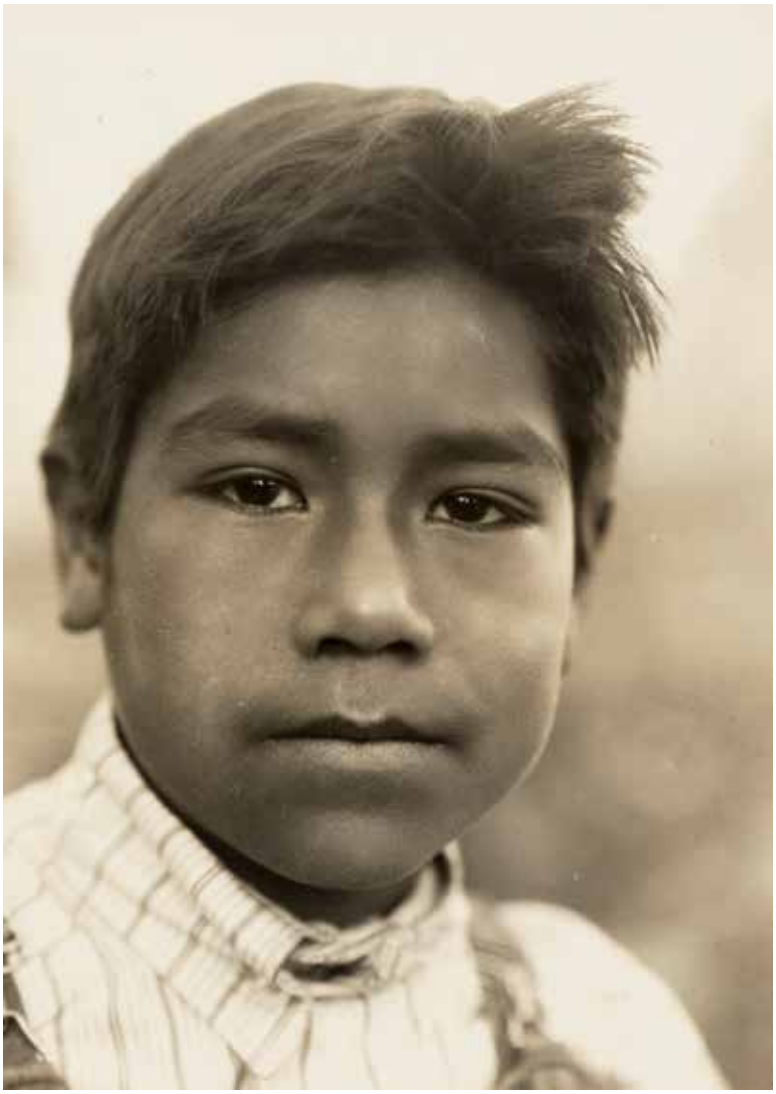
14
EDWARD S. CURTIS (1868-1952)
Flute Dancers Returning to Walpi, 1905
Gelatin silver print; titled and dated in ink and pencil on the reverse
6 ¼ x 8 ¼ in. (15.9 x 21 cm.)
sheet 6 ½ x 8 3/8 in. (16.5 x 21.3 cm.)

$3,000 - 5,000

Provenance
Edward S. Curtis
The Estate of Edward S. Curtis
Private collection, 1971, James Flury as agent
Private collection, 1991, James Flury as agent
Acquired from the above in 2003 by the present owner

Literature
The North American Indian, Vol. XII (The Hopi), facing p. 172

Note
A caption in Volume XII explains, "The flute dance is a religious ceremony concerned with bringing rain. It represents the legendary arrival of the Flute people in the Hopi country, their friendly encounter with the clans already there, and the rain-making rites subsequently performed by them for the common good."



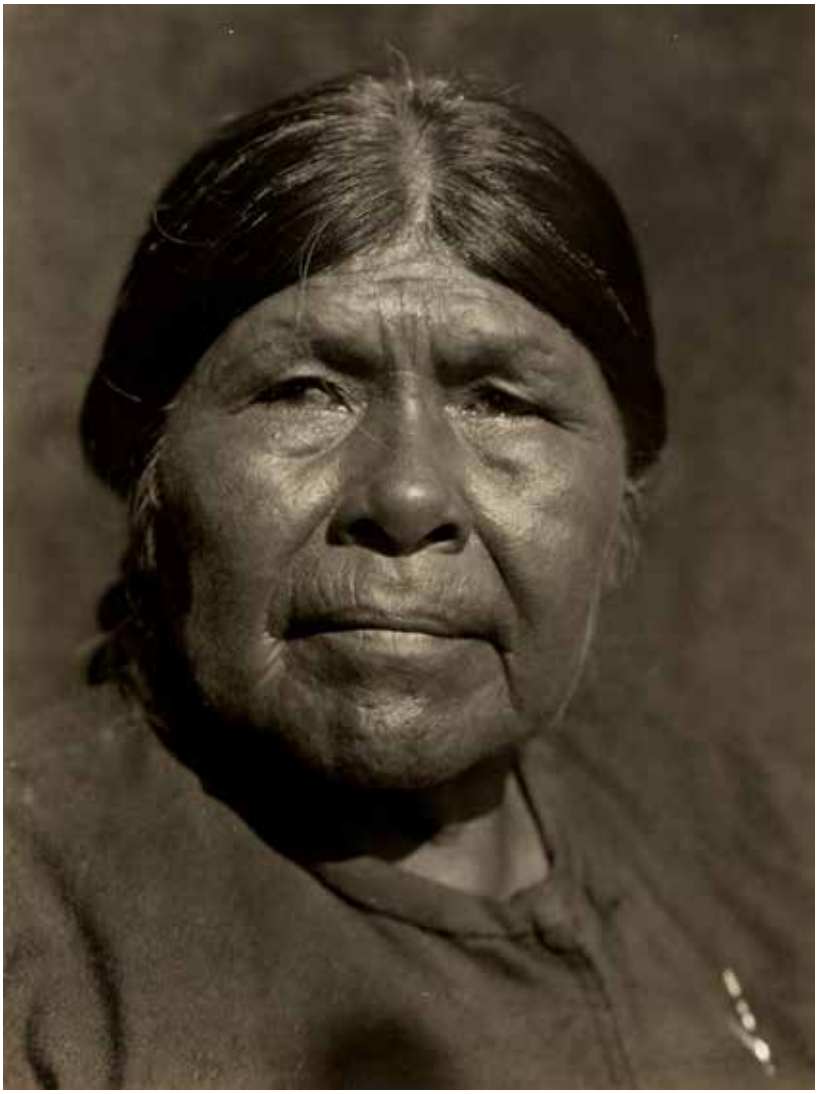
15
EDWARD S. CURTIS (1868-1952)
A Maidu Boy, 1924
Gelatin silver print; ferrotyped, titled in pencil and with typed and written publication notes on the reverse
7 7/8 by 5 7/8 in. (20 x 14.9 cm.)
sheet 8 1/8 by 5 7/8 in. (20.6 x 14.9 cm.)

$3,000 - 5,000

Provenance
Edward S. Curtis
The Estate of Edward S. Curtis
Private collection, 1971, James Flury as agent
Private collection, 1991, James Flury as agent
Acquired from the above in 2003 by the present owner

Literature
The North American Indian, Vol. XIV (The Kato. The Wailaki. The Yuki. The Pomo. The Wintun. The Maidu. The Miwok. The Yokuts), facing p. 116

Note
The year before this portrait of a Maidu boy was taken in 1924, Curtis had helped to found the Indian Welfare League, largely comprised of artists, curators, and lawyers in Southern California who worked to find employment and offer legal services to tribes. In 1922 Curtis had written to his friend Edmund S. Meany, a professor of history at the University of Washington: "While practically all Indians suffered seriously at the hands of settlers and the government, the Indians of this state [of California] suffered beyond comparison." (quoted in Egan, p. 266)



16
EDWARD S. CURTIS (1868-1952)
A Chukchansi Woman, 1924
Gelatin silver print; ferrotyped, titled 'woman' in ink and with typed publication notes on the reverse
7 ¾ x 5 ¾ in. (19.7 x 14.6 cm.)
sheet 8 ½ x 6 5/8 in. (21.6 x 16.8 cm.)

$3,000 - 5,000

Provenance
Edward S. Curtis
The Estate of Edward S. Curtis
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Literature
The North American Indian, Vol. XIV (The Kato. The Wailaki. The Yuki. The Pomo. The Wintun. The Maidu. The Miwok. The Yokuts), facing p. 120

17
EDWARD S. CURTIS (1868-1952)
A Yuki Woman, 1924
Gelatin silver print; titled 'Jenny Moore a Yuki Woman' in pencil and with typed publication notes on the reverse
8 1/8 x 6 in. (20.6 x 15.2 cm.)

$3,000 - 5,000

Provenance
Edward S. Curtis
The Estate of Edward S. Curtis
Private collection, 1971, James Flury as agent
Private collection, 1991, James Flury as agent
Acquired from the above in 2003 by the present owner

Literature
The North American Indian, Vol. XIV (The Kato. The Wailaki. The Yuki. The Pomo. The Wintun. The Maidu. The Miwok. The Yokuts), facing p. 24

Note
Curtis took this portrait of an elderly Yuki woman in 1924, the same year that the United States Congress passed the Indian Citizenship Act, which granted citizenship to any Native American born within the United States. However, the right to vote was governed by state law, and some states still barred Native Americans from voting until 1957.

18
EDWARD S. CURTIS (1868-1952)
Mono Basketry, 1924
Gelatin silver print; ferrotyped, signed in ink on the image and with typed publication notes on the reverse
5 ¾ x 7 ½ in. (14.6 x 19.1 cm.)

$3,000 - 5,000

Provenance
Edward S. Curtis
The Estate of Edward S. Curtis
Private collection, 1971, James Flury as agent
Private collection, 1991, James Flury as agent
Acquired from the above in 2003 by the present owner

Literature
The North American Indian, Vol. XV (Southern California Shoshoneans. The Diegueños. Plateau Shoshoneans. The Washo), facing p. 62

Note
In a caption for another image of the Mono tribe, Curtis notes: "The Mono inhabit east-central California from Owens Lake to the head of the southerly affluents of Walker River. The snow-capped Sierra Nevada rises abruptly on the western border of this inland basin." Typical Mono basketry includes burden-baskets and sieves, shown in this photograph.

19
EDWARD S. CURTIS (1868-1952)
Tule Balsa on Clear Lake, 1924
Gelatin silver print; signed in ink on the image, titled 'Tule Balsa on Upper Lake' in ink and with typed publication notes on the reverse
6 x 8 in. (15.2 x 20.3 cm.)

$3,000 - 5,000

Provenance
Edward S. Curtis
The Estate of Edward S. Curtis
Private collection, 1971, James Flury as agent
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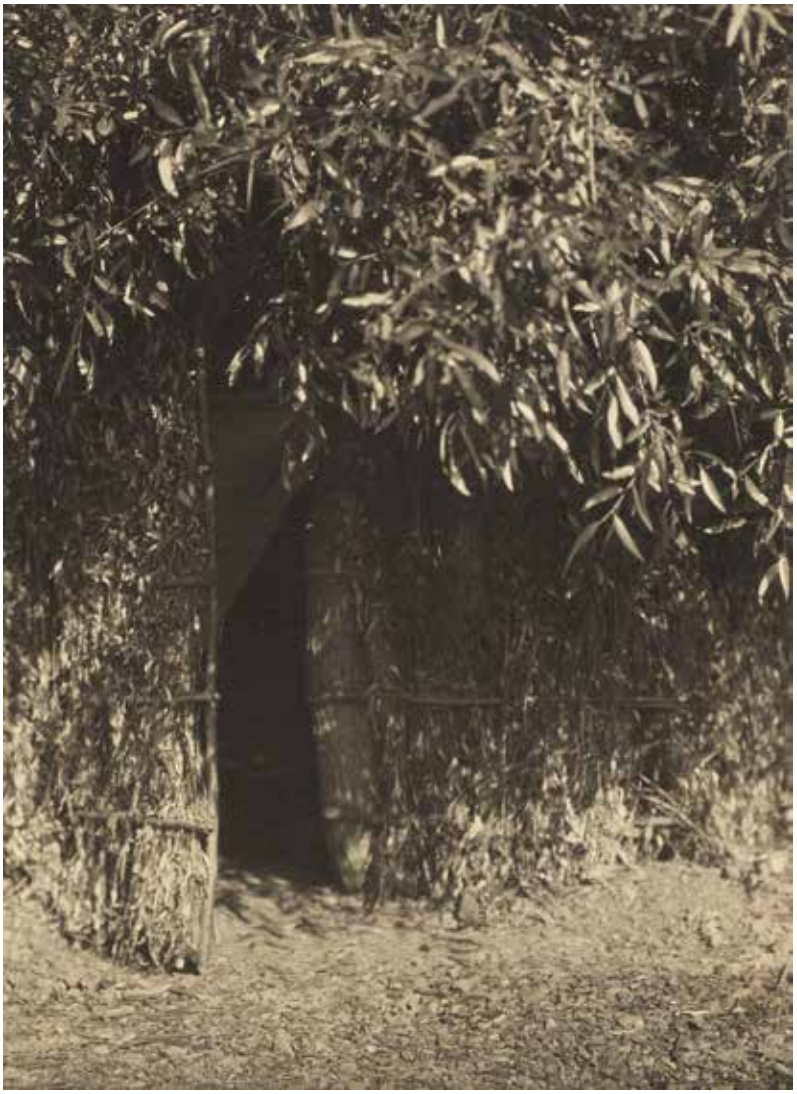
Literature
The North American Indian, Vol. XIV (The Kato. The Wailaki. The Yuki. The Pomo. The Wintun. The Maidu. The Miwok. The Yokuts), facing p. 64

Note
The Pomo tribe lived near Upper Lake, located just south of current-day Mendocino National Forest in Northern California. The shallow areas of the lake were abundant with tules, a type of brush common in marshy areas. In a caption for a related image in Volume XIV, Curtis recounted: "The round-stem tule, *Scirpus lacustris*, was used principally for thatching houses, for making mats by stringing them laterally on parallel cords, and securely lashed together in long bundles, in the construction of serviceable and quickly made canoes."



20
EDWARD S. CURTIS (1868-1952)
A Pomo Camp, 1924
Platinum print; titled 'Summer Camp Under Willows' and annotated in ink and pencil with typed publication notes on the reverse
7 7/8 x 6 in. (20 x 15.2 cm.)

$3,000 - 5,000

Provenance
Edward S. Curtis
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Private collection, 1971, James Flury as agent
Private collection, 1991, James Flury as agent
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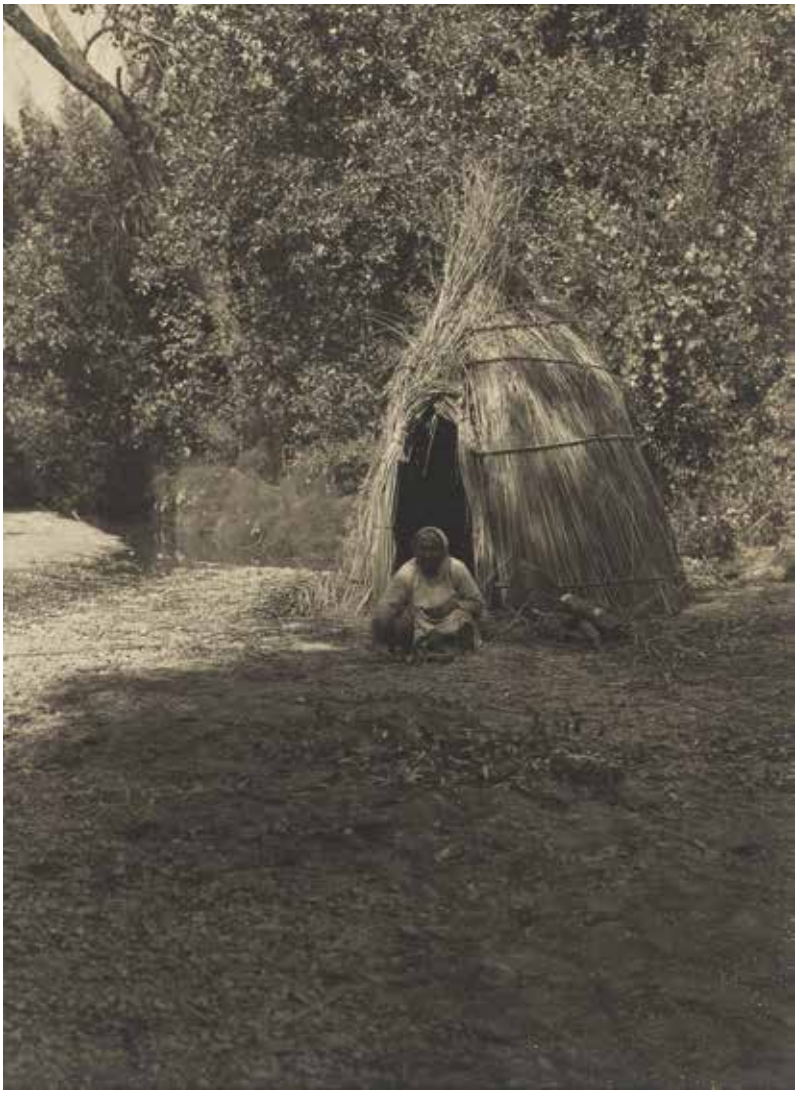
Literature
The North American Indian, Vol. XIV (The Kato. The Wailaki. The Yuki. The Pomo. The Wintun. The Maidu. The Miwok. The Yokuts), facing p. 46

Note
This structure was located at the summer camp of the Pomo.



21
EDWARD S. CURTIS (1868-1952)
Cooking Acorns - Lake Pomo, 1924
Platinum print; titled in ink and with typed publication notes on the reverse
7 7/8 x 6 in. (20 x 15.2 cm.)

$3,000 - 5,000

Provenance
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Literature
The North American Indian, Vol. XIV (The Kato. The Wailaki. The Yuki. The Pomo. The Wintun. The Maidu. The Miwok. The Yokuts), facing p. 62

Note
The caption for a related plate depicting this same Pomo woman notes that she was photographed at the tribe's summer camp on Lake Pomo. The structure behind her was formed from willow poles covered with tules.

22
EDWARD S. CURTIS (1868-1952)
Pomo Baskets, Mortar and Pestle, 1924
Gelatin silver print; titled in ink and pencil
and with typed publication notes on the reverse
6 x 8 1/8 in. (15.2 x 20.6 cm.)

$3,000 - 5,000

Provenance
Edward S. Curtis
The Estate of Edward S. Curtis
Private collection, 1971, James Flury as agent
Private collection, 1991, James Flury as agent
Acquired from the above in 2003 by the present owner

Literature
The North American Indian, Vol. XIV (The Kato. The Wailaki. The Yuki. The Pomo. The Wintun. The Maidu. The Miwok. The Yokuts), plate 485

Note
Curtis recognized that the tools and utensils of each tribe were not only critical for their daily survival, but also were culturally and spiritually significant objects. Numerous plates within *The North American Indian* spotlight baskets, pottery, clothing, and other equipment made to suit the specific location of a tribe. These objects – all fabricated from the materials around them – point to the symbiotic relationship between the Indians and their natural environment. For example, the Plains Indians utilized every element of a buffalo, from its skin and flesh to its horns and sinew (see Lot 48). Northwestern tribes wove cedar bark into clothing and mats (see Lot 2). The Hopi's ritualistic objects and clothing inherent to the Snake Dance were all created from elements of the desert landscape where they lived (see Lots 10-13).

23
EDWARD S. CURTIS (1868-1952)
Working Set of Pomo Baskets, 1924
Gelatin silver print; titled in ink on the reverse
6 x 8 1/8 in. (15.2 x 20.6 cm.)

$3,000 - 5,000

Provenance
Edward S. Curtis
The Estate of Edward S. Curtis
Private collection, 1971, James Flury as agent
Private collection, 1991, James Flury as agent
Acquired from the above in 2003 by the present owner

Literature
The North American Indian, Vol. XIV (The Kato. The Wailaki. The Yuki. The Pomo. The Wintun. The Maidu. The Miwok. The Yokuts), plate 485 (variant image)

Note
This photograph – a variant of plate 485 – captures various tools used by the Pomo to harvest and prepare seeds, which were often parched and crushed into a meal known by the Mexican name pinole.

24
EDWARD S. CURTIS (1868-1952)
Pomo Seed-Gathering Utensils, 1924
Gelatin silver print; titled in ink and pencil and with typed publication notes on the reverse
6 x 8 1/8 in. (15.2 x 20.6 cm.)

$3,000 - 5,000

Provenance
Edward S. Curtis
The Estate of Edward S. Curtis
Private collection, 1971, James Flury as agent
Private collection, 1991, James Flury as agent
Acquired from the above in 2003 by the present owner

Literature
The North American Indian, Vol. XIV (The Kato. The Wailaki. The Yuki. The Pomo. The Wintun. The Maidu. The Miwok. The Yokuts), plate 484

Note
The accompanying caption in Volume XIV discusses these tools used by the Pomo tribe in California: “This group includes a tight-mesh burden-basket for seeds, an open-mesh burden-basket for acorns and other nuts, two winnowing trays, and a seed-beater with which the seeds are brushed from the plant into the burden-basket.”

25
EDWARD S. CURTIS (1868-1952)
Pomo Baskets, 1924
Gelatin silver print; titled in ink on the reverse
6 x 8 1/8 in. (15.2 x 20.6 cm.)

$3,000 - 5,000

Provenance
Edward S. Curtis
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Literature
cf. The North American Indian, Vol. XIV (The Kato. The Wailaki. The Yuki. The Pomo. The Wintun. The Maidu. The Miwok. The Yokuts), plate 484 (variant image)

26
EDWARD S. CURTIS (1868-1952)
Basket Used in Puberty Rites - Pomo, 1924
Gelatin silver print; titled 'Puberty Basket – Pomo' in ink on the reverse
6 1/8 x 8 1/8 in. (15.6 x 20.6 cm.)

$3,000 - 5,000

Provenance
Edward S. Curtis
The Estate of Edward S. Curtis
Private collection, 1971, James Flury as agent
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Acquired from the above in 2003 by the present owner

Literature
The North American Indian, Vol. XIV (The Kato. The Wailaki. The Yuki. The Pomo. The Wintun. The Maidu. The Miwok. The Yokuts), facing p. 68

Note
Young Pomo women used this finely woven vessel to wash themselves after ceremonial seclusion following their first menses.

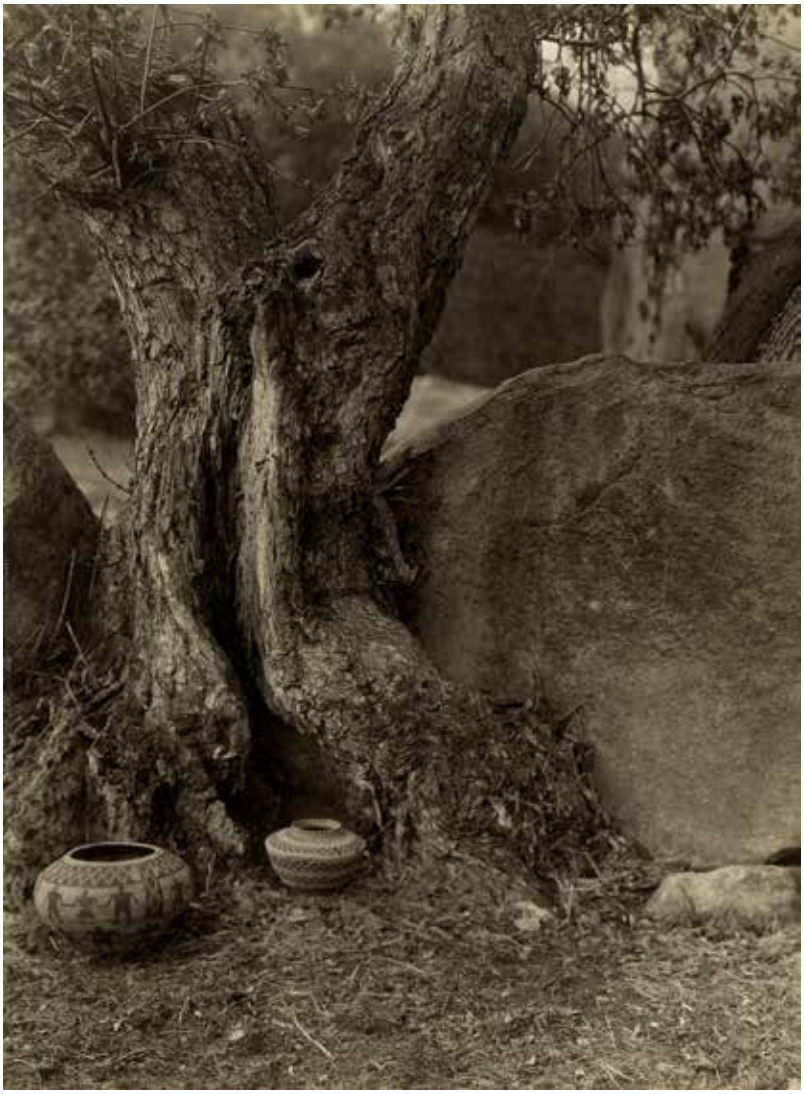
27
EDWARD S. CURTIS (1868-1952)
Yokuts Basketry Designs (b), 1924
Gelatin silver print; ferrotyped, with typed publication notes on the reverse.
7 ¾ x 5 ¾ in. (19.7 x 14.6 cm.)
sheet 8 ½ x 6 5/8 in. (21.6 x 16.8 cm.)

$3,000 - 5,000

Provenance
Edward S. Curtis
The Estate of Edward S. Curtis
Private collection, 1971, James Flury as agent
Private collection, 1991, James Flury as agent
Acquired from the above in 2003 by the present owner

Literature
The North American Indian, Vol. XIV (The Kato. The Wailaki. The Yuki. The Pomo. The Wintun. The Maidu. The Miwok. The Yokuts), plate 503

Note
The caption for a related image in Volume XIV describes the location of the Yokuts tribe: "Tule River reservation, a tract of nearly fifty thousand acres on the edge of the foothills of the Sierra Nevada in Tulare county, is the home of about a hundred and fifty Indians, practically all of whom are members of the Yokuts family. Only a small portion of the reservation is suited to agriculture."



28
EDWARD S. CURTIS (1868-1952)
Art As Old As the Tree - Southern Yokuts, 1924
Gelatin silver print; ferrotyped
7 ¾ x 5 ¾ in. (19.7 x 14.6 cm.)
sheet 8 ½ x 6 5/8 in. (19.7 x 16.8 cm.)

$3,000 - 5,000

Provenance
Edward S. Curtis
The Estate of Edward S. Curtis
Private collection, 1971, James Flury as agent
Private collection, 1991, James Flury as agent
Acquired from the above in 20
03 by the present owner

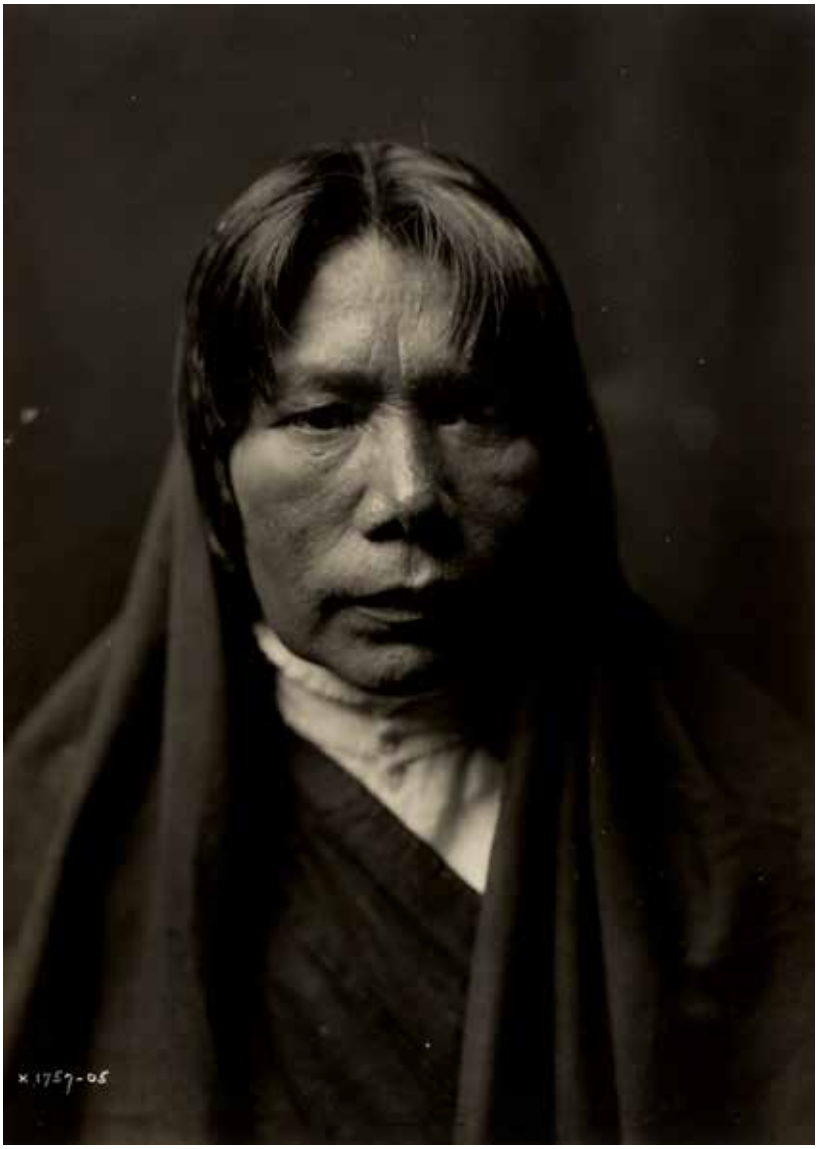
Literature
The North American Indian, Vol. XIV (The Kato. The Wailaki. The Yuki. The Pomo. The Wintun. The Maidu. The Miwok. The Yokuts), plate 499

29
EDWARD S. CURTIS (1868-1952)
Scraping a Deerskin - Washo, 1924
Gelatin silver print; ferrotyped,
with typed title on the reverse.
7 ¾ x 6 in. (19.7 x 15.2 cm.)
sheet 8 ½ x 6 5/8 in. (21.6 x 16.8 cm.)

$3,000 - 5,000

Provenance
Edward S. Curtis
The Estate of Edward S. Curtis
Private collection, 1971, James Flury as agent
Private collection, 1991, James Flury as agent
Acquired from the above in 2003 by the present owner

Literature
The North American Indian, Vol. XV (Southern California Shoshoneans. The Diegueños. Plateau Shoshoneans. The Washo), facing p. 100



30
EDWARD S. CURTIS (1868-1952)
A San Juan Matron, 1905
Gelatin silver print; ferrotyped, 'x1757-05' written in the negative.
7 7/8 x 5 ¾ in. (20 x 14.6 cm.)
sheet 8 1/8 by 5 7/8 in. (20.6 x 14.9 cm.)

$3,000 - 5,000

Provenance
Edward S. Curtis
The Estate of Edward S. Curtis
Private collection, 1971, James Flury as agent
Private collection, 1991, James Flury as agent
Acquired from the above in 2003 by the present owner

Literature
The North American Indian, Vol. XVII (The Tewa. The Zuñi), facing p. 128

31
EDWARD S. CURTIS (1868-1952)
Story Telling - Apache, 1903
Large-format photogravure on Japanese tissue, printed in 1907
11 3/4 x 15 3/4 in. (29.8 x 40 cm.)

$800 - 1,000

Provenance
Private collection, Richmond, Virginia
Tartt Gallery, Washington, D. C.
Acquired from the above by the current owner

Literature
The North American Indian, Vol. I (The Apache. The Jicarillas. The Navaho), plate 11

Note
"A story-telling group, particularly typical of these people. The Apache often sit about and exchange stories of the past or of today." – Edward Curtis, *The North American Indian,* Vol. I

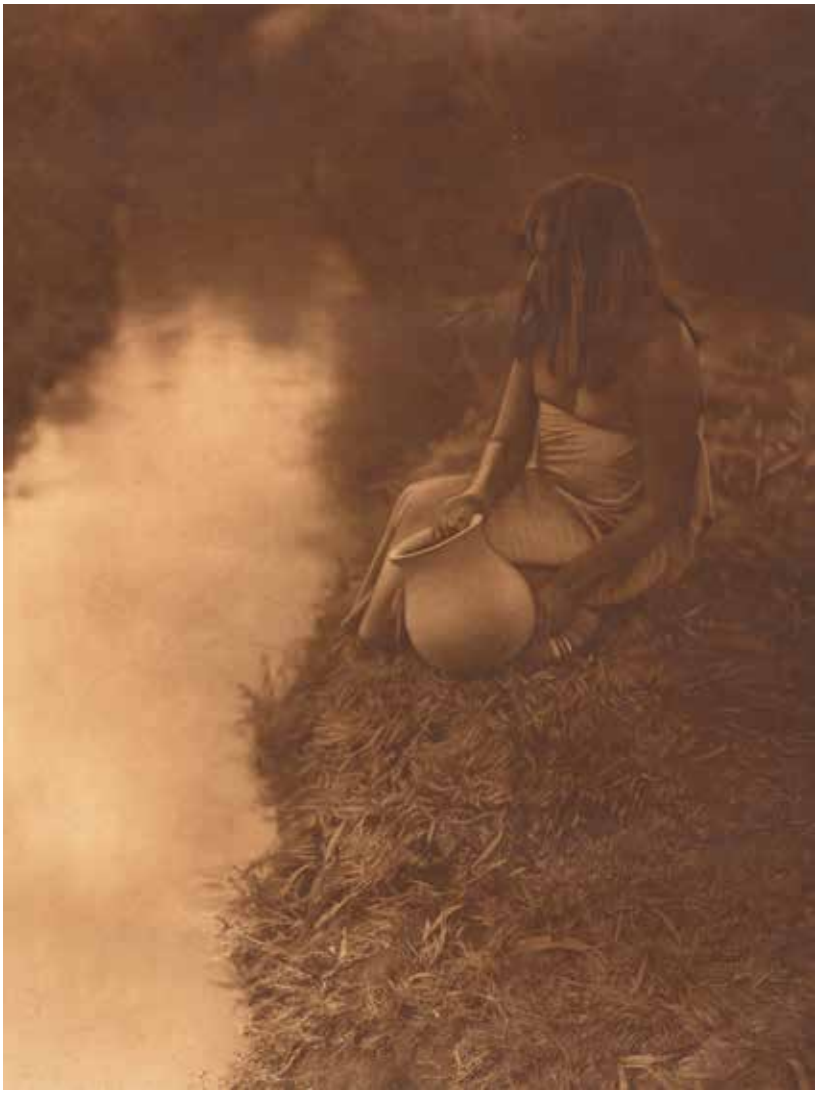
32
EDWARD S. CURTIS (1868-1952)
At the Shrine - Navaho, 1904
Large-format photogravure, printed in 1907
11 7/8 x 15 3/8 in. (30.2 x 39.1 cm.)

$800 - 1,000

Provenance
Private collection, Richmond, Virginia
Tartt Gallery, Washington, D. C.
Acquired from the above by the current owner

Literature
The North American Indian, Vol. I (The Apache. The Jicarillas. The Navaho), plate 30

Note
"Scattered about the Navaho reservation are many cairn shrines. The Navahos, when alone or in parties, on approaching one of these gathers a few twigs of piñon or cedar, places them on the shrine, scatters a pinch of sacred meal upon it, and makes supplication for that which he may habitually need or which the moment demands." – Edward Curtis, *The North American Indian,* Vol. I



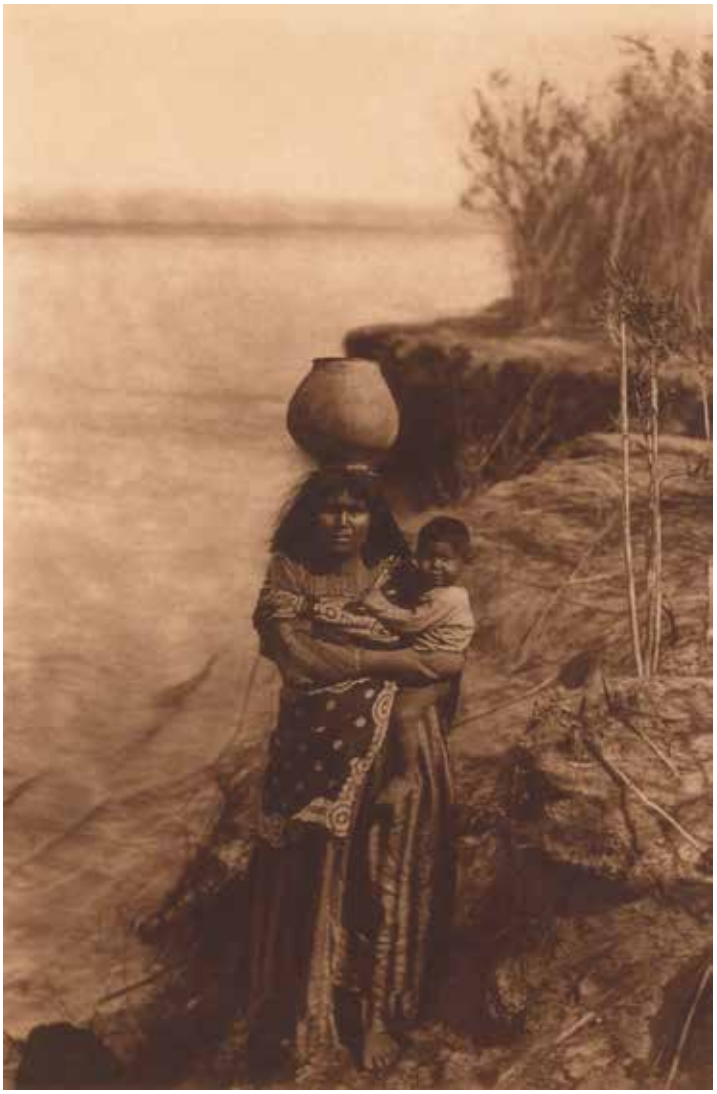
33
EDWARD S. CURTIS (1868-1952)
By the Canal - Maricopa, 1907
Large-format photogravure, printed in 1908
15 5/8 x 11 ¾ in. (39.7 x 29.8 cm.)

$800 - 1,000

Provenance
Private collection, Richmond, Virginia
Tartt Gallery, Washington, D. C.
Acquired from the above by the current owner

Literature
The North American Indian, Vol. II (The Pima. The Papago. The Qahatika. The Mohave. The Yuma. The Maricopa. The Walapai. The Havasupai. The Apache-Mohave, or Yavapai), plate 68

Note
"Earthen utensils of native manufacture are in general use among the Maricopa. Large jars are kept in the houses to be filled with a day's supply of water; smaller ones are used for conveying water, and as cooking utensils." – Edward Curtis, *The North American Indian,* Vol. II



34
EDWARD S. CURTIS (1868-1952)
Mohave Water Carrier, 1903
Large-format photogravure on Japanese tissue, printed in 1908
15 ¾ x 10 3/8 in. (49 x 28.9 cm.)

$800 - 1,000

Provenance
Private collection, Richmond, Virginia
Tartt Gallery, Washington, D. C.
Acquired from the above by the current owner

Literature
The North American Indian, Vol. II (The Pima. The Papago. The Qahatika. The Mohave. The Yuma. The Maricopa. The Walapai. The Havasupai. The Apache-Mohave, or Yavapai), plate 58

Note
A Mohave mother on the bank of the Colorado River. The Mohave carry practically all burdens on their heads. Being unusually large and strongly built, the women thus bear immense loads with apparent ease. A woman has been seen to balance on her head a railroad tie of such weight that a strong man could do no more than to pick it up, and in addition a heavy load in each hand." – Edward Curtis, *The North American Indian* , Vol. II

35
EDWARD S. CURTIS (1868-1952)
Two Leggings - Apsaroke, 1908
Large-format photogravure on Japanese tissue, printed in 1909
15 ¾ x 11 ¾ in. (40 x 29.8 cm.)

$800 - 1,000

Provenance
Private collection, Richmond, Virginia
Tartt Gallery, Washington, D. C.
Acquired from the above by the current owner

Literature
The North American Indian, Vol. IV (The Apsaroke, or Crows. The Hidatsa), plate 113

PROPERTY FROM THE DRACHMAN COLLECTION, TUCSON, ARIZONA

36
EDWARD S. CURTIS (1868-1952)
Arikara Chief, 1908
Large-format photogravure, printed in 1909
15 ½ x 9 in. (39.4 x 22.9 cm.)

$800 - 1,000

Provenance
The Drachman Collection, Tucson
Acquired from the above by the present owner

Literature
The North American Indian, Vol. V (The Mandan. The Arikara. The Atsina), plate 166

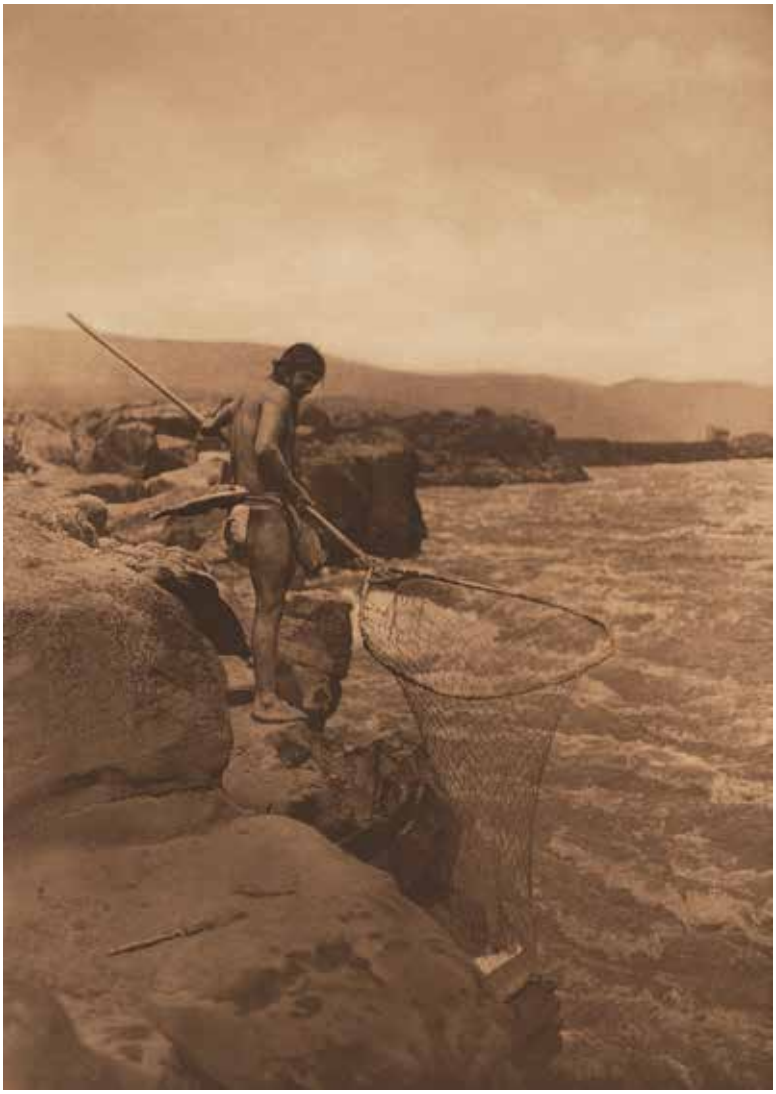
Note
"The tribal chief, Sitting Bear, is portrayed in full costume of scalp-shirt, leggings, and moccasins, all of deerskin, and eagle-feather war-bonnet and coup-stick." – Edward Curtis, *The North American Indian*, Vol. V

37
EDWARD S. CURTIS (1868-1952)
New Chest - Piegan, 1910
Large-format photogravure on Japanese vellum, printed in 1911
15 ¼ x 10 7/8 in. (38.7 x 27.6 cm.)

$800 - 1,000

Provenance
Private collection, Richmond, Virginia
Tartt Gallery, Washington, D. C.
Acquired from the above by the current owner

Literature
The North American Indian, Vol. VI (The Piegan. The Cheyenne. The Arapaho), plate 200



38
EDWARD S. CURTIS (1868-1952)
Dip-Netting in Pools - Wishham, 1909
Large-format photogravure, printed in 1911
15 5/8 x 11 1/8 in. (39.7 x 28.3 cm.)

$800 - 1,000

Provenance
Private collection, Richmond, Virginia
Tartt Gallery, Washington, D. C.
Acquired from the above by the current owner

Literature
The North American Indian, Vol. VIII (The Nez Perces. Wallawalla. Umatilla. Cayuse. The Chinookan tribes), plate 275

Note
"In the quiet pools along the rocky shores the salmon sometimes lie resting from their long journey up-stream. The experienced fisherman knows these spots, and by a deft movement of his net he takes toll from each one." – Edward Curtis, *The North American Indian*, Vol. VIII

39
EDWARD S. CURTIS (1868-1952)
Fishing Camp - Skokomish, 1912
Large-format photogravure, printed in 1913
11 ¾ x 15 1/8 in. (29.8 x 38.4 cm.)

$800 - 1,000

Provenance
Private collection, Richmond, Virginia
Tartt Gallery, Washington, D. C.
Acquired from the above by the current owner

Literature
The North American Indian, Vol. IX (Salishan tribes of the coast. The Chimakum and the Quilliute. The Willapa), plate 302

Note
"The picture shows a typical summer house at a picturesque spot on Skokomish River." – Edward Curtis, *The North American Indian,* Vol. IX

40
EDWARD S. CURTIS (1868-1952)
Selected Images of Women (Volumes VIII and IX), 1909 and 1899
2 large-format photogravures, titled *Káshhila – Wishham* (on Japanese tissue) and *Puget Sound Type*, printed in 1911 and 1913
Káshhila: 15 3/8 x 11 in. (39.1 x 27.9 cm.)
Puget Sound Type: 14 1/2 x 10 1/4 in. (36.8 x 26 cm.)

$1,500 - 2,500

Literature
The North American Indian, Vol. VIII (The Nez Perces. Wallawalla. Umatilla. Cayuse. The Chinookan tribes), plate 283

The North American Indian, Vol. IX (Salishan tribes of the coast. The Chimakum and the Quilliute. The Willapa), plate 308

41
EDWARD S. CURTIS (1868-1952)
Walpi Architecture, 1921
Large-format photogravure, printed in 1922
11 3/8 x 15 3/8 in. (28.9 x 39.1 cm.)

$800 - 1,000

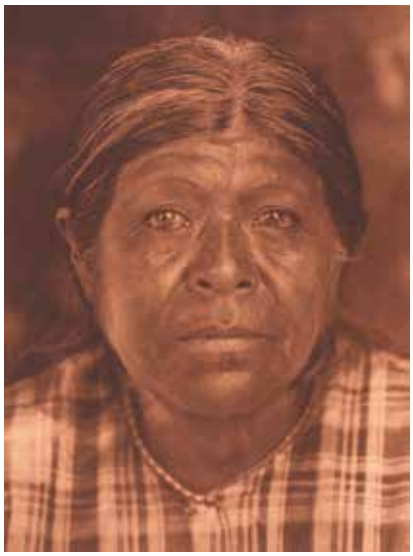
Provenance
Private collection, Richmond, Virginia
Tartt Gallery, Washington, D. C.
Acquired from the above by the current owner

Literature
The North American Indian, Vol. XII (The Hopi), plate 42

42
EDWARD S. CURTIS (1868-1952)
Selected Images of Pomo Women, 1924
A group of 4 large-format photogravures, titled *The Burden-Basket – Coast Pomo; A Pomo Girl (on vellum); A Coast Pomo Girl*; and *Aged Pomo Woman*; each printed in 1924 (4)
each approximately matted 15 1/4 x 11 1/2 in. (38.7 x 29.2 cm.)

$3,000 - 4,000

Literature
The North American Indian, Vol. XIV (The Kato. The Wailaki. The Yuki. The Pomo. The Wintun. The Maidu. The Miwok. The Yokuts), plates 475, 482, 486, and 488



43
EDWARD S. CURTIS (1868-1952)
Selected Images of Women (Volume XIV), 1924
A group of 3 large-format photogravures, titled *A Wappo Woman; A Chukchansi Yokuts Type*; and *A Chukchansi Matron*; each printed in 1924 (3)
each approximately 15 1/2 x 11 1/2 in. (39.3 x 29.2 cm.)

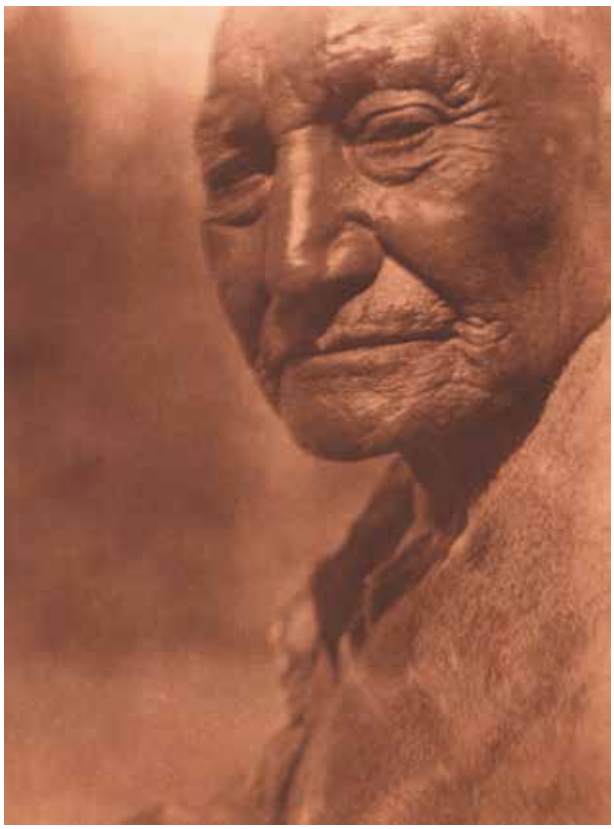
$2,500 - 3,500

Literature
The North American Indian, Vol. XIV (The Kato. The Wailaki. The Yuki. The Pomo. The Wintun. The Maidu. The Miwok. The Yokuts), plates 491, 504 and 505

44
EDWARD S. CURTIS (1868-1952)
Selected Images of Diegueño Women, 1924
2 large-format photogravures, titled *A Diegueño Woman of Santa Ysabel* and *A Diegueño Woman of Campo*, each printed in 1926 (2)
each 15 1/4 x 11 1/2 in. (29.2 x 39 cm.) or the reverse

$1,500 - 2,500

Literature
The North American Indian, Vol. XV (Southern California Shoshoneans. The Dieguenos Plateau Shoshoneans. The Washo), plates 527 and 530



45
EDWARD S. CURTIS (1868-1952)
Selected Images of Women (Volume XV), 1924
2 large-format photogravures, titled *An Aged Paviotso of Pyramid Lake* and *A Washo Woman* on Japanese vellum, each printed in 1926 (2)
each approximately 15 3/8 x 11 1/2 in. (39.1 x 29.2 cm.)

$1,500 - 2,500

Literature
The North American Indian, Vol. XV (Southern California Shoshoneans. The Dieguenos Plateau Shoshoneans. The Washo), plates 537 and 543

46
EDWARD S. CURTIS (1868-1952)
Selected Images (Vol. XV), 1924
2 large-format photogravures on Japanese vellum, titled *Chemehuevi House* and *Washo Baskets*, printed in 1926 (2)
each approximately 11 1/4 x 15 1/2 in. (28.6 x 39.4 cm.)

$1,000 - 1,500

Literature
The North American Indian, Vol. XV (Southern California Shoshoneans. The Dieguenos Plateau Shoshoneans. The Washo), plates 515 and 541

47
EDWARD S. CURTIS (1868-1952)
Selected Images of Tiwa Women, 1925
2 large-format photogravures, titled *Aíyowitsia – Cochiti* and *Shúati – Sia*, each printed in 1926
each approximately 15 1/2 x 11 1/2 in. (39.4 x 29.2 cm.)

$1,500 - 2,500

Literature
The North American Indian, Vol. XVI (The Tiwa. The Keres.), plates 556 and 561

Note
This caption accompanies Aíyowitsia-Cochiti: "Carolina Quintana, the most mentally alert Indian woman met in more than twenty years of field work in connection with this series, is a shining example of what Pueblo women can become with a little schooling and instruction in modern housekeeping. She was mainly responsible for the compilation of Cochiti relationship terms." – Edward Curtis,*The North American Indian,* Vol. XVI

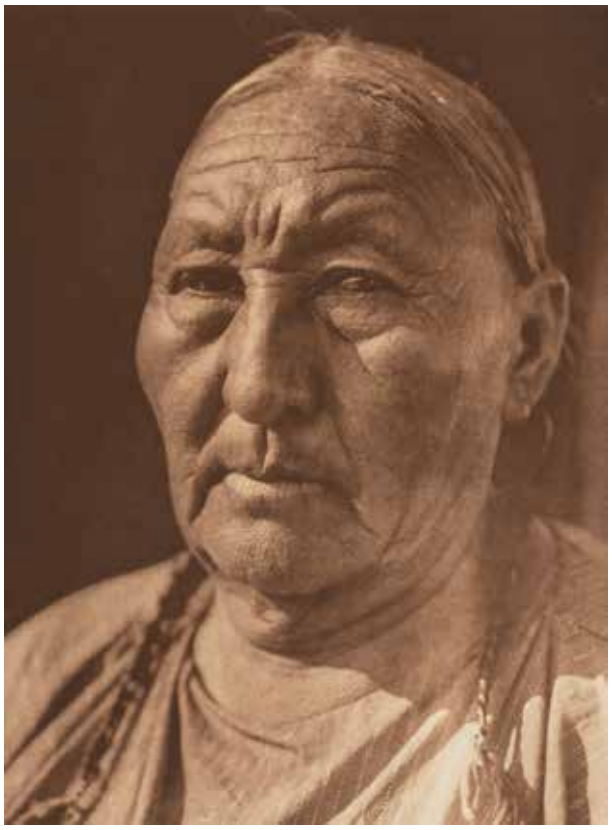
48
EDWARD S. CURTIS (1868-1952)
As It Was in the Old Days, 1927
Large-format photogravure on Japanese vellum, printed in 1930
11 3/8 x 15 3/8 in. (28.9 x 39.1 cm.)

$800 - 1,000

Provenance
Private collection, Richmond, Virginia
Tartt Gallery, Washington, D. C.
Acquired from the above by the current owner

Literature
The North American Indian, Vol. XVIV (The Indians of Oklahoma. The Wichita. The southern Cheyenne. The Oto. The Comanche. The Peyote cult), plate 652

Note
"In early days, before white men ruthlessly slaughtered them by hundreds of thousands, bison were of prime importance to the hunting tribes. The bison was the chief source of food, its skin was made into clothing, shields, packs, bags, snowshoes, and tent and boat covers; the horns were fashioned into spoons and drinking vessels; the sinew supplied thread for sewing, bow-strings, and fiber for ropes. So dependent on the buffalo were these Indians that it became sacred to them." – Edward Curtis, *The North American Indian,* Vol. XIX

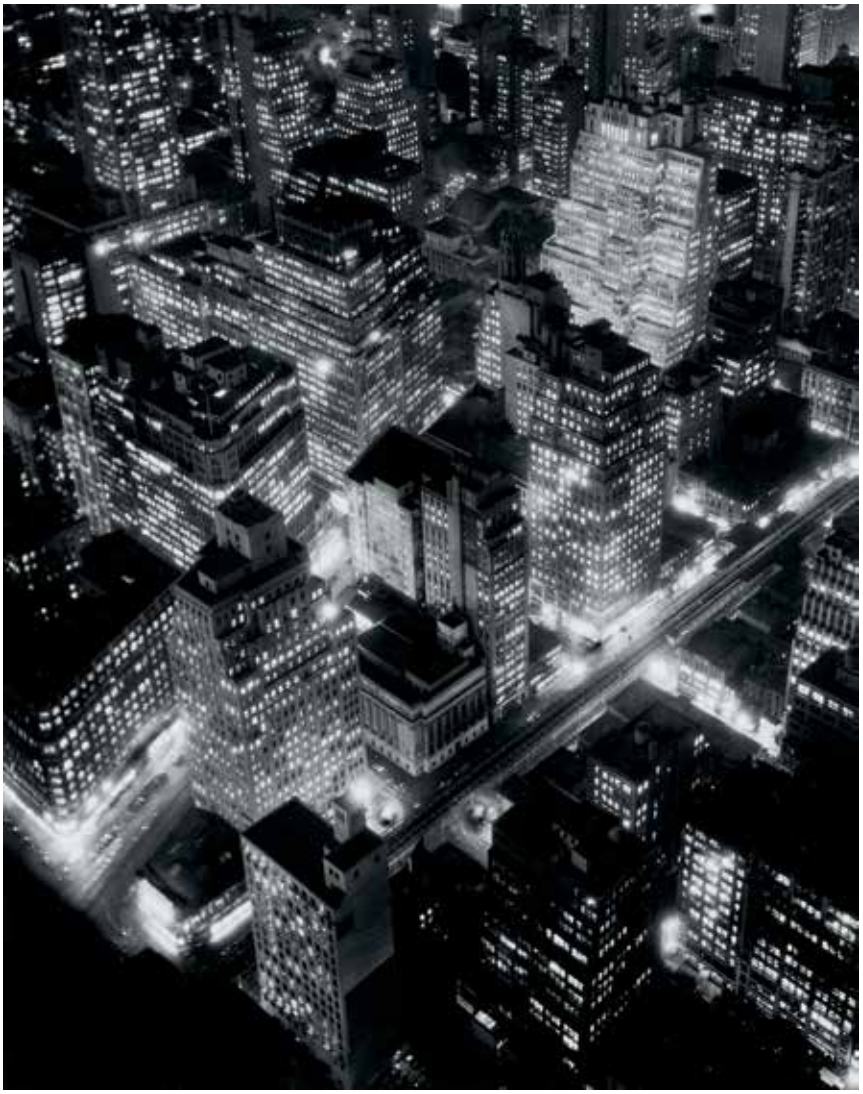


49
EDWARD S. CURTIS (1868-1952)
Selected Images of Cheyenne Women, 1927
2 large-format photogravures, titled *Cheyenne Maiden* and *Woísta – Cheyenne Woman*, printed in 1930 (2)
each approximately 15 3/8 x 11 1/2 in. (39.1 x 29.2 cm.)

$1,500 - 2,500

Literature
The North American Indian, Vol. XVIV (The Indians of Oklahoma. The Wichita. The southern Cheyenne. The Oto. The Comanche. The Peyote cult), plates 667 and 669

Note
This caption accompanies Woista-Cheyenne Woman: “Remarkable strength of character is depicted in the features of this woman, and indeed in those of all the Cheyenne. Their former life was such that only the fittest could survive.” – Edward Curtis, *The North American Indian,* Vol. XIX



50
BERENICE ABBOTT (1898-1991)
New York at Night, 1932
Gelatin silver print, printed later; mounted, signed in pencil on the mount, the photographer's 'Abbot, Maine' stamp on the mount verso, a Peter Fetterman label on the mat verso.
13 5/8 x 10 5/8 in. (34.6 x 27 cm.)
mount 20 x 16 in. (50.8 x 40.6 cm.)

$4,000 - 6,000

Provenance
L.A. Louver Gallery, Venice
Private collection, Los Angeles
Acquired from the above by the present owner

51
BERENICE ABBOTT (1898-1991)
Canyon: Broadway and Exchange Place, Manhattan, 1936
Gelatin silver print, printed later; mounted, signed in pencil on the mount, 'Abbot, Maine' copyright credit reproduction limitation stamp on the mount verso.
23 1/2 x 19 in. (59.6 x 48.2 cm.)
mount 36 x 30 in. (91.4 x 76.2 cm.)

$2,000 - 3,000

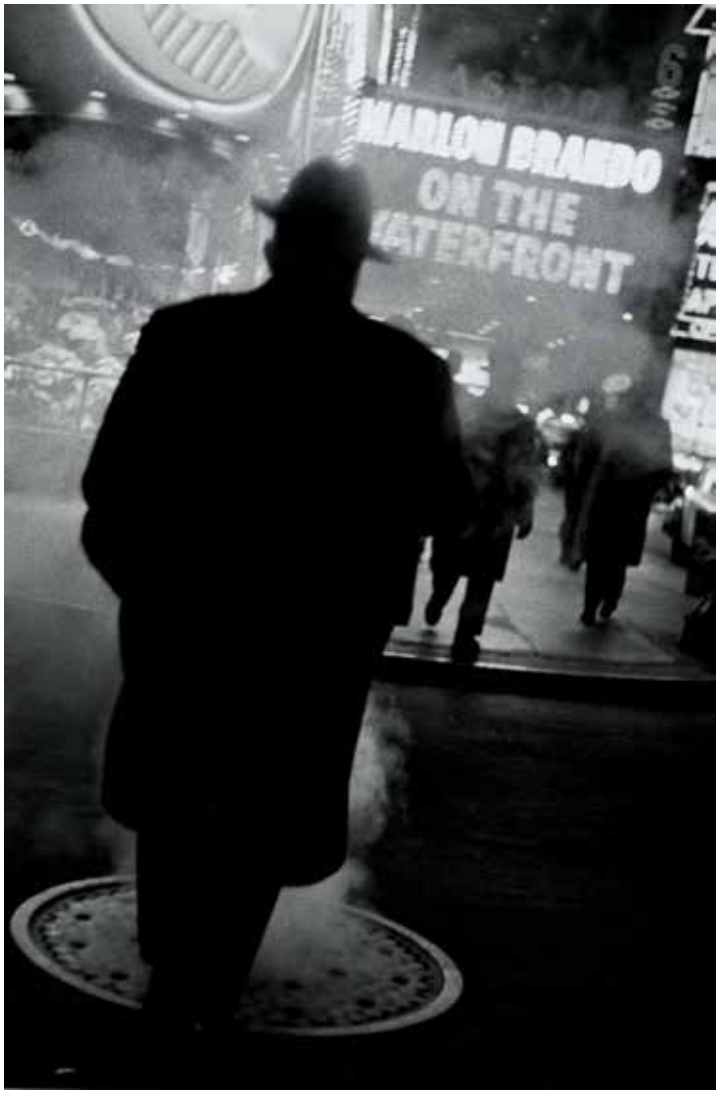
52
BERENICE ABBOTT (1898-1991)
Exchange Place, 1934
Gelatin silver print, printed later; mounted, signed in pencil on the mount, 'Abbott, Maine' copyright credit reproduction limitation stamp on the mount verso.
9 1/4 x 2 3/8 in. (23.4 x 6 cm.)
mount 16 x 12 in. (40.6 x 30.5 cm.)

$2,000 - 3,000

**PROPERTY FROM THE SILBER ESTATE,
SAN RAMON, CALIFORNIA**

53
Wolfgang Suschitzky (1912-2016)
Prinsengracht, Amsterdam, 1934
Gelatin silver print, printed later, signed, titled, dated, and inscribed 'A4/7' in pencil on the verso.
18 3/4 x 15 in. (47.6 x 38.1 cm.)
sheet 20 x 16 in. (50.8 x 40.6 cm.)

$1,500 - 2,500



PROPERTY FROM THE COLLECTION OF ARTHUR ZILIO

54
LOUIS STETTNER (1922-2016)
The Great White Way, Times Square at Night, New York, 1954
Gelatin silver print, printed later; signed in in pencil on the verso.
18 x 12 in. (45.7 x 30.4 cm.)
sheet 20 x 16 in. (50.8 x 40.6 cm.)

$1,500 - 2,000

Provenance
Acquired directly from the artist by the present owner

PROPERTY FROM THE COLLECTION OF ARTHUR ZILIO

55
LOUIS STETTNER (1922-2016)
Brooklyn Promenade, 1954
Gelatin silver print, printed later; facsimile signature blindstamp in the margin, signed, titled, and dated in pencil on the verso.
8 x 12 in. (20.3 x 30.4 cm.)
sheet 11 x 14 in. (28 x 35.6 cm.)

$2,000 - 3,000

Provenance
Acquired directly from the artist by the present owner

56
W. EUGENE SMITH (1918-1978)
Untitled (From 'As From My Window I Sometimes Glance), 1957-1958
Gelatin silver print; the photographer's 'Magnum Photos' credit stamp, 'proof print' stamp, and with annotations in pencil on the verso.
4 x 6 in. (10.5 x 16.2 cm.)

$1,200 - 1,800

Provenance
Carol Carlisle, editor of 'Popular Photography'
Acquired from the above by the present owner

57
MARGARET BOURKE-WHITE (1904-1971)
The Kremlin from the Moscow River, Moscow, U.S.S.R., 1931
Gelatin silver print, with inked border; mounted, signed in pencil on the mount, the photographer's credit stamp and a label with typed title on the reverse.
8 1/2 x 13 in. (21.6 x 33 cm.)
mount 14 x 19 in. (35.5 x 48.2 cm.)

$5,000 - 6,000

58
MICHAEL KENNA (BORN 1953)
Rickety Pier, Saroma Lake, Hokkaido, Japan, 2005
Gelatin silver print, printed 2007; mounted, signed, dated and numbered '15/45' in pencil on the mount, signed and titled in pencil and the copyright credit reproduction limitation edition stamp on the mount verso.
7 3/4 x 7 3/4 in. (19.6 x 19.6 cm.)
mount 20 x 16 in. (50.8 x 40.6 cm.)

$1,000 - 2,000

PROPERTY FROM THE COLLECTION OF SARAH W. HOFFMAN

59
PAUL STRAND (1890-1976)
Grazing Horses, Taos, New Mexico, 1930
Gelatin silver print, printed 1957, signed, titled and dated in ink by the artist on the print verso "Grazing Horses, Taos, New Mexico, 1930, Paul Strand"
9 3/4 x 12 3/8 in. (24.8 x 31.4 cm.)
sheet 21 x 18 in. (53.3 x 45.7 cm.)

$10,000 - 15,000

Provenance
From the artist;
to Michael Hoffman, first executive director of Aperture and Co-founder (with Hazel Strand) of the Paul Strand Archive;
by bequest to his daughter Sarah Warren Hoffman

PROPERTY FROM THE COLLECTION OF ARTHUR ZILIO

60
PAUL CAPONIGRO (BORN 1932)
Glencar, Ireland, 1967
Gelatin silver print, printed in 1992; mounted, signed and numbered '19/75' in pencil on the mount, stamped "Special Edition Print/ Photography West Graphics Book/ Paul Caponigro Retrospective/ Published/ 1992 Photograph Printed By/ Paul Caponigro" on the mount verso.
13 1/2 x 9 1/2 in. (34.2 x 24 cm.)
mount 22 x 18 in. (55.8 x 45.7 cm.)

$3,000 - 5,000

Provenance
Acquired directly from the artist by the present owner

61
BJÖRN PERSSON (BORN 1972)
One for All, All for One, 2021
Archival pigment print, printed in 2021; flush-mounted, signed, dated, titled and numbered '2/20' in pencil in the margin.
36 1/2 x 55 1/4 in. (92.7 x 140.3 cm.)
flush-mount 41 1/4 x 60 in. (105.4 x 152.4 cm.)

$3,000 - 5,000

Notes
Swedish photographer Björn Persson is internationally renowned for his images of African wildlife. He has spent many years travelling throughout the continent to document not only its stunning beauty, but also to draw attention to the rapid decline of its animal populations. From elephants, lions, and giraffes to gorillas, cheetahs, and leopards, the majestic creatures captured by Persson's camera stand as a reminder of what may be lost in the future.

This large-format photograph of a tower of giraffes, taken in Maasai Mara National Reserve in Kenya, visualizes the communal nature of these distinctive mammals. In his book *The Real Owners of the Planet* (2018), Persson notes: "In the shadow of conservation of other more advertised species, the giraffe hasn't received much attention. This despite research indicating that giraffe numbers have plummeted across Africa by more than 40% only in the past two decades." Contributing factors to their dwindling numbers include illegal hunting, habitat loss, expanding agricultural footprints, mining, human-wildlife conflict, and civil unrest.

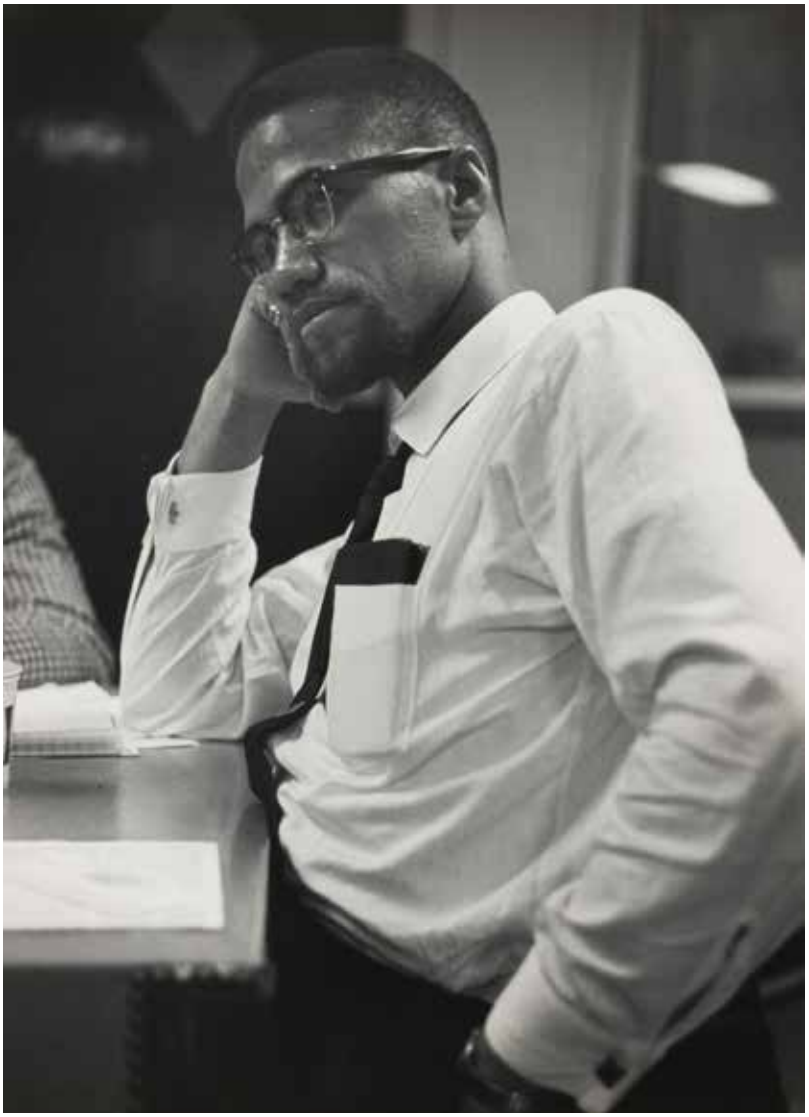
62
BRUCE DAVIDSON (BORN 1933)
Cotton Field Workers, 1962
Gelatin silver print, printed later; signed in pencil on the verso.
8 1/2 x 12 3/4 in. (21.5 x 32.3 cm.)
sheet 11 x 14 in. (27.8 x 35.5 cm.)

$1,500 - 2,500

Provenance
Acquired directly from the artist by the present owner

63
ROBIN MOYER (BORN 1945)
Selected Images, 1971-1974
Two Platinum prints comprised of 'Chuck Berry' and 'Tupelo Mississippi', printed 2020; signed, titled, and editioned in the margin. (2)
15 x 11 in. (38.1 x 28 cm.) and the reverse

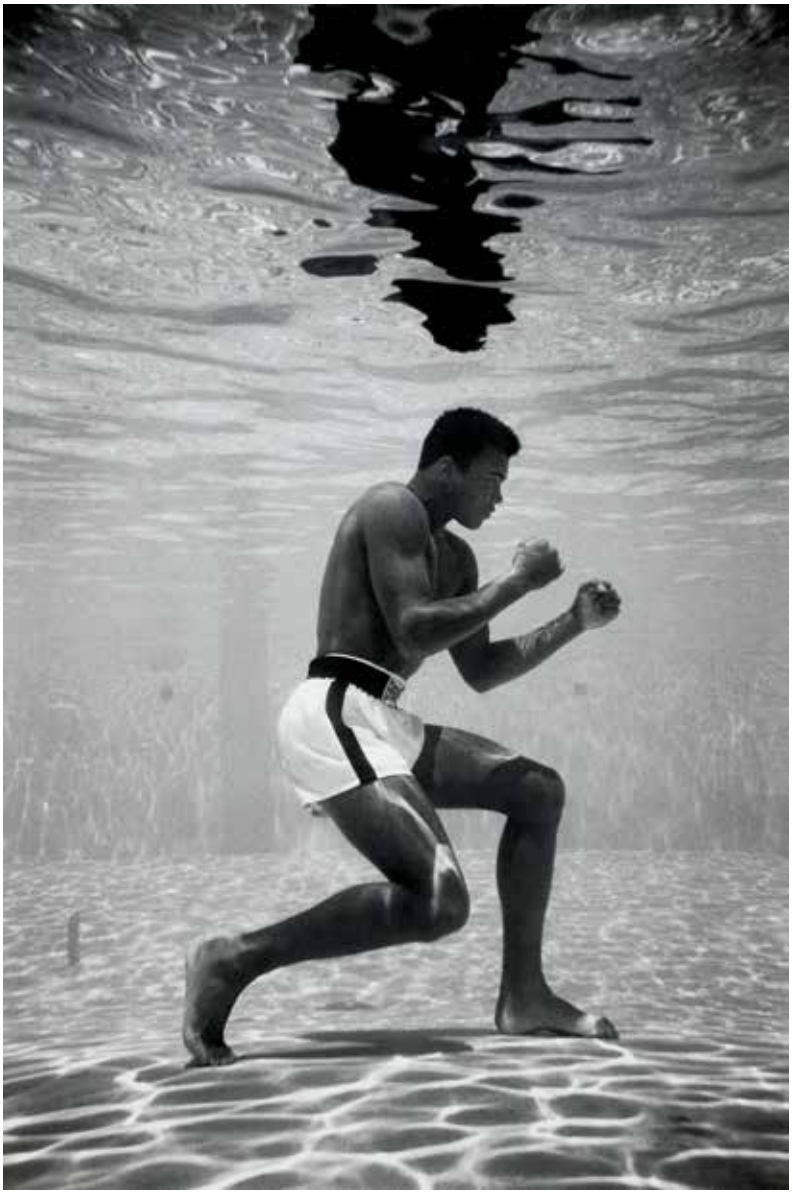
$1,000 - 1,500



64
ROY SCHATT (1909-2002)
Malcolm X, 1964
Gelatin silver print, printed later; signed in ink and copyright credit reproduction limitation stamps on the verso.
9 1/2 x 7 in. (24.3 x 17.8 cm.)
sheet 10 x 8 in. (25.2 x 20.2 cm.)

$1,000 - 1,500

Provenance
The Estate of the photographer
Acquired from the above by the present owner



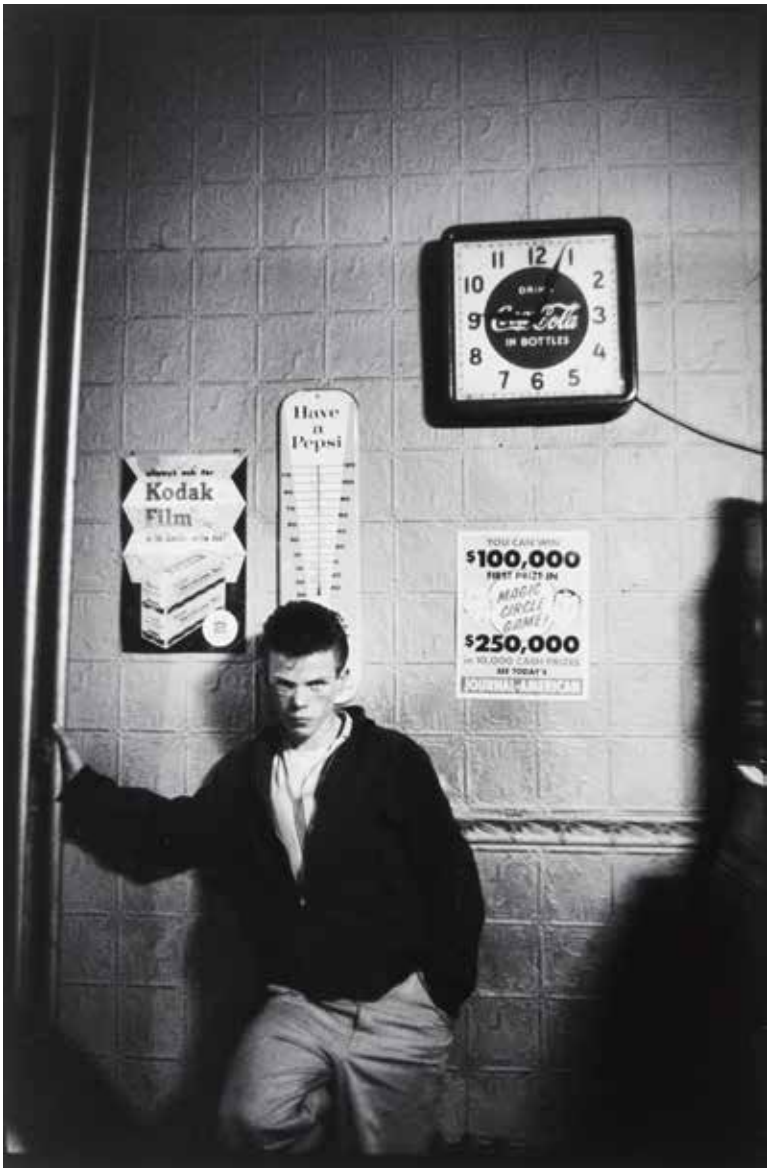
65
FLIP SCHULKE (1930-2008)
Ali Underwater, 1961
Gelatin silver print, printed later; blind-stamped on the image; signed and numbered '31/99' by Gary Truman and Donna Schulke, in pencil, and Flip Schulke Archives Limited Edition print stamp on the verso.
19 x 12 1/2 in. (48.2 x 31.7 cm.)
sheet 20 x 16 in. (50.8 x 40.6 cm.)

$6,000 - 9,000

66
BRUCE DAVIDSON (BORN 1933)
Muscle Beach, Los Angeles, 1962
Gelatin silver print, printed later; signed in pencil on the verso.
8 3/8 x 12 7/8 in. (21.2 x 32.7 cm.)
sheet 11 x 14 in. (28 x 35.6 cm.)

$1,200 - 1,800

Provenance
Acquired directly from the artist by the present owner



67
BRUCE DAVIDSON (BORN 1933)
Bobby (from "Brooklyn Gang"), 1959
Gelatin silver print, printed later; signed in pencil on the verso.
12 3/4 x 8 1/2 in. (32.4 x 21.5 cm.)
sheet 14 x 11 in. (35.5 x 28 cm.)

$1,500 - 2,500

Provenance
Acquired directly from the artist by the present owner

68
BRUCE DAVIDSON (BORN 1933)
Untitled (from "Garden Cafeteria"), 1973
Gelatin silver print, printed later; signed in pencil on the verso.
9 x 11 1/2 in. (22.8 x 29.2 cm.)
sheet 11 x 14 in. (27.8 x 35.5 cm.)

$1,200 - 1,800

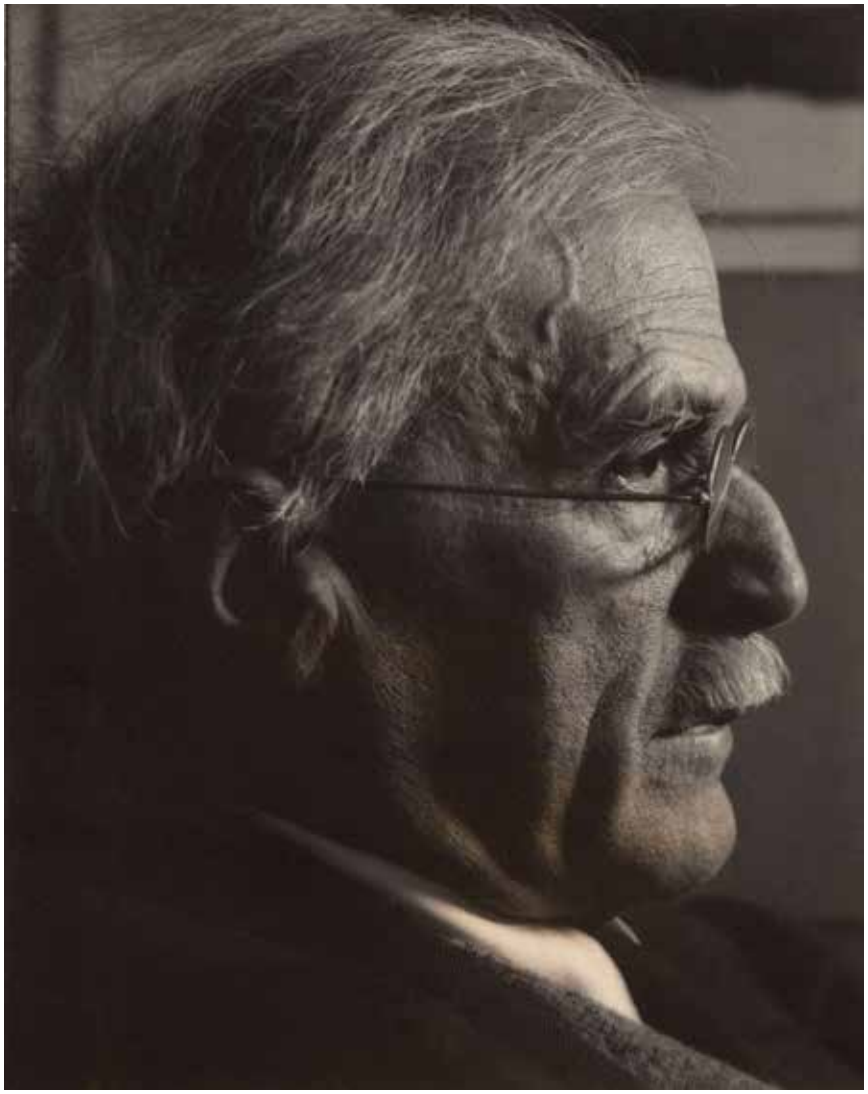
Provenance
Acquired directly from the artist by the present owner

69
BERENICE ABBOTT (1898-1991)
Selected Images, 1934-1948
2 gelatin silver prints, comprising 'The 'S.S. Normandie' and 'Edward Hopper', printed in 1982; each mounted and signed in pencil on the mount, 'The S.S. Normandie' numbered '8/40' in pencil and 'Edward Hopper' numbered '5/40' in pencil; 'Hopper' with the photographer's retrospective stamp on the mount verso.

The S.S. Normandie 7 x 9 in. (17.7 x 22.8 cm.) mount 16 x 12 in. (40.6 x 30.4 cm.)

Edward Hopper 23 x 18 in. (58.4 x 45.7 cm.) mount 37 x 31 in. (93.9 x 78.7 cm.)

$1,500 - 2,500



PROPERTY FROM THE COLLECTION OF SARAH W. HOFFMAN

70
DOROTHY NORMAN (1905-1997)
Alfred Stieglitz XII, NYC, 1934
Gelatin silver contact print, printed 1934; signed, titled and dated in pencil by the artist on the mount verso "Alfred Stieglitz, XII, by Dorothy Norman Ny 1934"; credit stamp on the mount verso 'Original by Dorothy Norman'
3 3/4 x 3 in. (9 1/2 x 7.6 cm.)
mount 14 3/4 x 12 1/8 in. (37.5 x 30.8 cm.)

$1,000 - 2,000

Provenance
From the artist;
to Michael Hoffman, first executive director of Aperture and Co-founder (with Hazel Strand) of the Paul Strand Archive;
by bequest to his daughter Sarah Warren Hoffman

71
MAN RAY (1890-1976)
Portrait of Mary Gill, c. 1920s
Solarized gelatin silver print; the photographer's '31 bis, rue Campagne Première / Paris XIVe' credit stamp (M6) on the verso.
5 1/2 x 6 1/4 in. (13.9 x 16.1 cm.)

$4,000 - 6,000

Provenance
Alain Paviot, Paris
Acquired from the above by the present owner

72
CARL VAN VECHTEN (1880-1964)
Gertrude Stein, New York, 1935
Gelatin silver print; mounted, signed in ink on the mount, titled in ink and the photographer's copyright credit stamp on the verso.
9 3/8 x 6 7/8 in. (23.8 x 17 cm.)
mount 17 x 14 in. (43.2 x 35.6 cm.)

$4,000 - 5,000

73
WALKER EVANS (1903-1975)
Portrait of Paul Grotz, 1931-32
Gelatin silver print; with Paul Grotz's inscription "A photograph of me Paul Grotz taken by Walker Evans ca 1931/32" in pencil on the verso.
7 1/2 x 9 1/2 in. (19.1 x 24.2 cm.)
sheet 8 x 9 7/8 in. (20.3 x 25.1 cm.)

$2,000 - 3,000

74
DORIS ULMANN (1882-1934)
Untitled (Portrait of a Man), c. 1925
Platinum print; mounted with tissue overlay, signed in pencil on tissue and stamped with 'John Jacob Niles' estate credit on mount verso.
8 x 6 in. (20.3 x 15.2 cm.)
mount 13 x 9 1/2 in. (33 x 24.1 cm.)

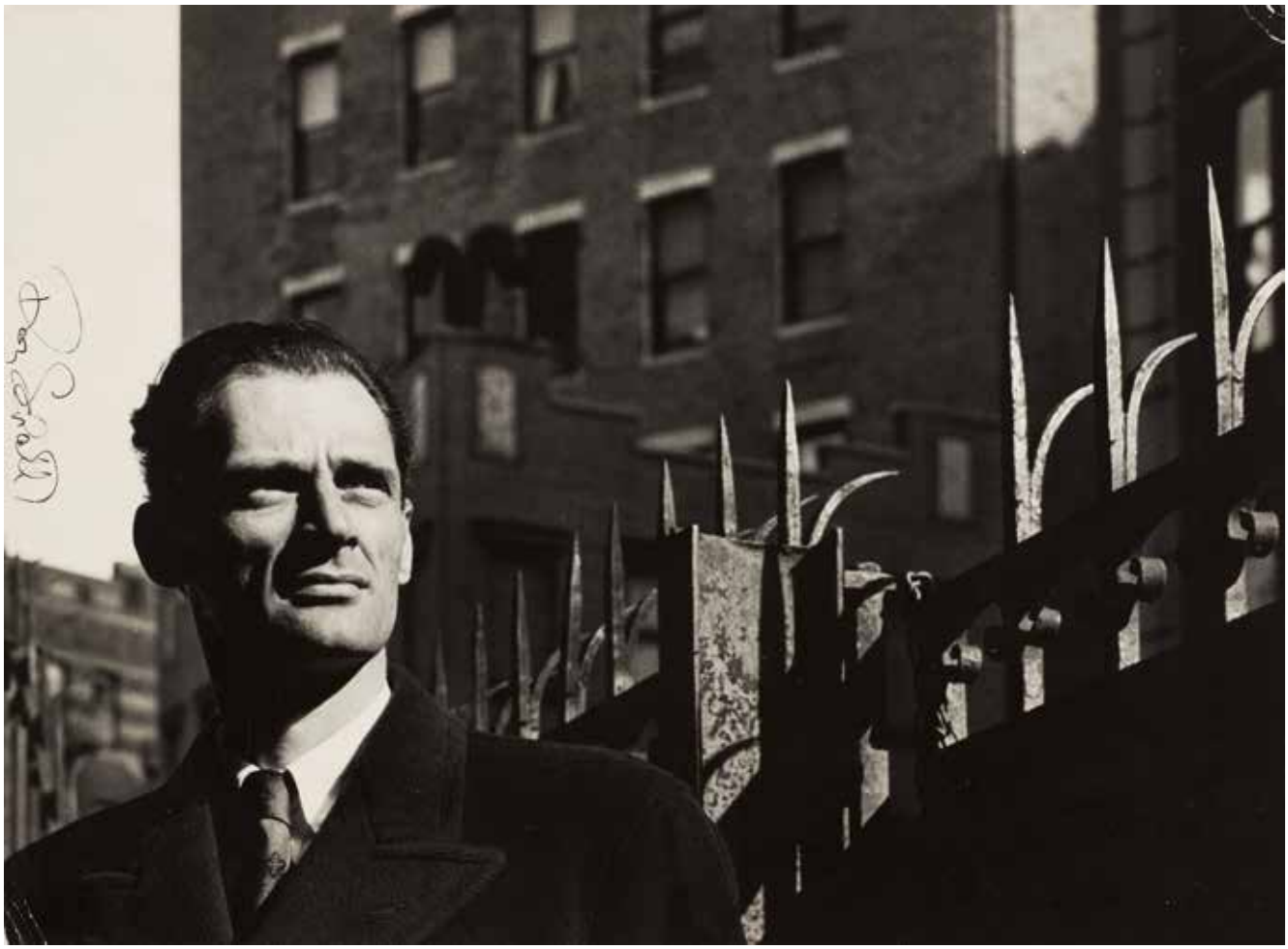
$2,000 - 3,000

Provenance
John Jacob Niles, Athens, Kentucky
Estate of John Jacob Niles, 1980
Acquired from the above by the present owner

75
ROY SCHATT (1909-2002)
Marilyn in Hat, 1955
Gelatin silver print, printed later; copyright credit stamps on the verso.
9 1/4 x 7 1/4 in. (23.5 x18.4 cm.)
sheet 10 x 8 in. (25.2 x 20.2 cm.)

$2,000 - 3,000

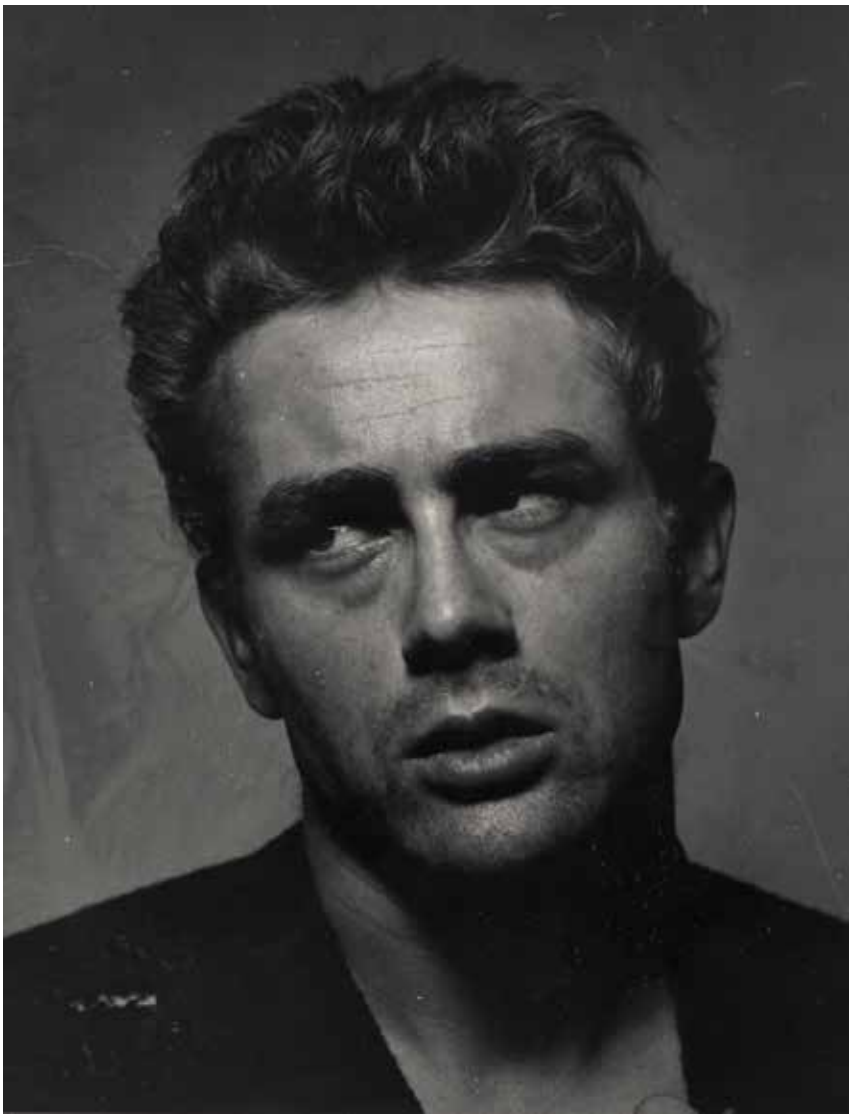
Provenance
The estate of the photographer
Acquired from the above by the present owner



76
ROY SCHATT (1909-2002)
Arthur Miller Behind Circle in the Square, 1953
Gelatin silver print; flush-mounted on board, signed in ink on the image, various inscriptions and the photographer's 149 E. 33rd Street studio and copyright stamps on the verso
11 x 15 in. (28 x 38.1 cm.)

$1,000 - 1,500

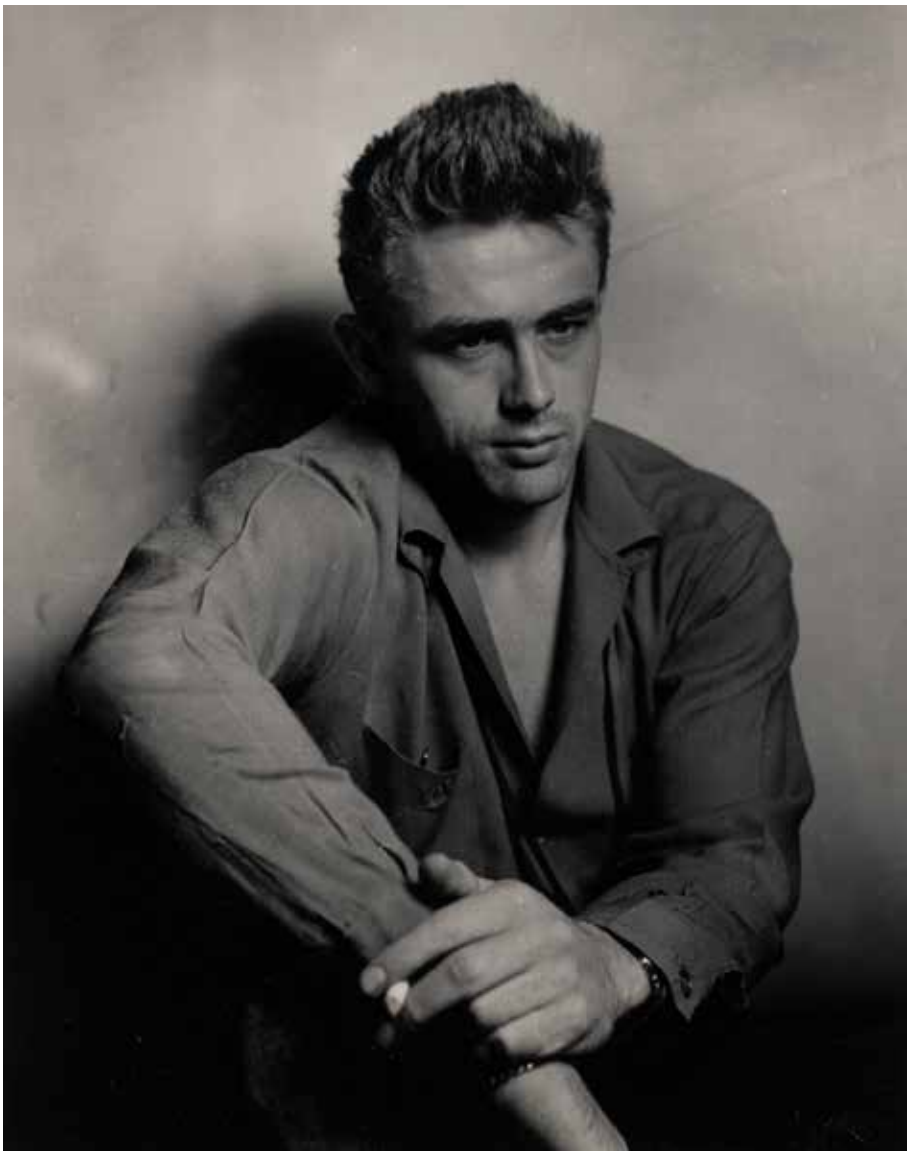
Provenance
The estate of the photographer
Acquired from the above by the present owner



77
ROY SCHATT (1909-2002)
James Dean 93, 1953
Gelatin silver print, printed later; signed in ink and copyright credit reproduction limitation stamps on the verso.
9 1/2 x 7 1/2 in. (24.3 x 19.2 cm.)
sheet 10 x 8 in. (25.2 x 20.2 cm.)

$1,000 - 2,000

Provenance
The estate of the photographer
Acquired from the above by the present owner



78
ROY SCHATT (1909-2002)
James Dean 304, 1954
Gelatin silver print, printed later; signed in ink and the photographer's copyright credit reproduction limitation stamps on the verso.
9 x 7 in. (22.8 x 17.7 cm.)
sheet 10 x 8 in. (25.2 x 20.2 cm.)

$1,000 - 2,000

Provenance
The estate of the photographer
Acquired from the above by the present owner

79
BERT STERN (1930-2013)
Marilyn Monroe, Smile (from The Last Sitting), 1962
Archival pigment print, printed in 2018; flush-mounted, The Bert Stern Trust label, with title, date, and number '7/26' in ink on the verso of the mount.
41 1/2 x 41 1/2 in. (105.4 x 105.4 cm.)
flush-mount 42 x 42 in. (106.6 x 106.6 cm.)

$3,000 - 5,000

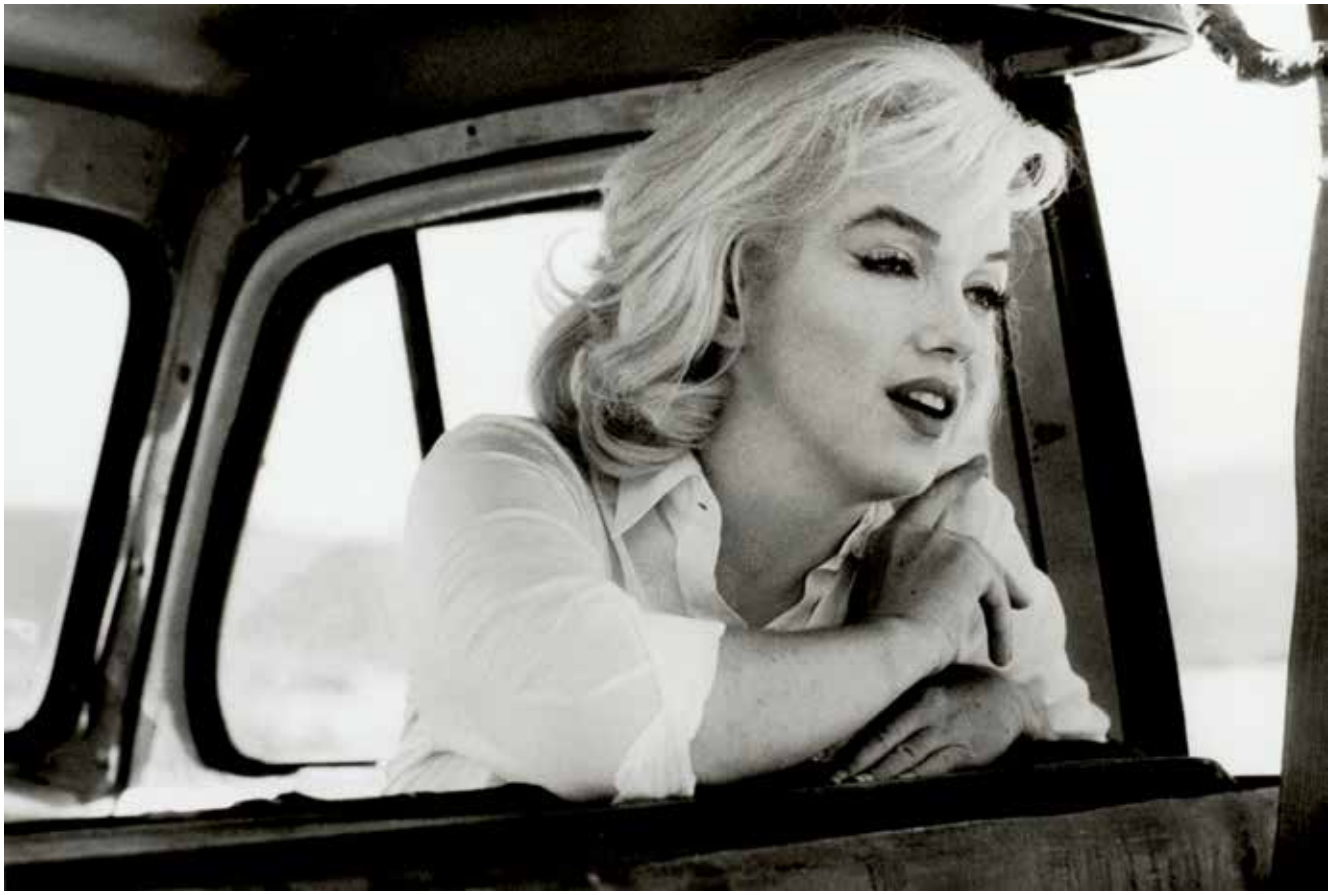
Provenance

The Estate of Bert Stern
Acquired from the above by the present owner

80
WEEGEE (ARTHUR FELLIG) (1899-1968)
Movie Theatre, c.1955
Unique ferrotyped gelatin silver print; stamped “Photo by Weegee/ Collection of/ Suzanne and Hugh Johnston” on verso.
sheet 14 x 11 in. (35.6 x 35 cm.)

$3,000 - 5,000

Provenance
Filmmakers Suzanne and Huge Johnston, Princeton
Acquired from the above by the present owner



81
ERNST HAAS (1921-1986)
Marilyn Monroe, "The Misfits" Nevada USA, 1960
Gelatin silver print, printed 2020 by Robin Bell; signed, titled, dated and numbered '3/100' by Alexander Haas, Estate Co-executor, in pencil and Estate copyright credit stamp on the verso.
12 x 18 in. (30.4 x 45.7 cm.)
sheet 16 x 20 in. (40.6 x 50.8 cm.)

$2,500 - 3,500

82
WEEGEE (ARTHUR FELLIG) (1899-1968)
New York Portfolio, 1981
New York: Weegee Portfolio Inc., 49 gelatin silver prints, printed by Sid Kaplan, each with 'Kaplan/ Weegee, NYC' credit stamp on the verso.
each 16 1/4 x 12 1/2 in. (41.2 x 31.7 cm.) or the reverse
sheet each 20 x 16 in. (50.8 x 40.5 cm.) or the reverse

$12,000 - 18,000

Provenance
Wilma Wilcox, the photographer's Executor
Murray Martin, Amber Associates, United Kingdom
Acquired from the above by a Private Trust, United Kingdom

In April 1980, an agreement was signed by Wilma Wilcox (Weegee's Executor), printer Sid Kaplan, Aaron Rose and Larry Silver, (distributors), to form Weegee Portfolio, Inc., with the intention to create an exclusive collection of Weegee's most important images, each printed from his original negative.

The group produced 25 portfolios, each containing 49 images, and launched it at Daniel Wolf Gallery in 1981.

83
LOU STOUMEN (1917-1991)
Selected Images, 1980-1982
Two gelatin silver prints, printed in 1980 and 1982; each signed in ink in the margin. (2)
8 x 12 in. (20.3 x 30.4 cm.) and 11 x 14 in. (27.9 x 35.5 cm.)
sheet 12 x 9 in. (30.4 x 22.8 cm.) and 14 x 11 in. (35.5 x 27.9 cm.)

$1,200 - 1,800

84
LOU STOUMEN (1917-1991)
Selected Images, 1939-1984
A group of 3 gelatin silver prints, printed later; each signed in ink in the margin.
each 9 x 12 in. (22.8 x 30.4 cm.)
sheet each 11 x 14 in. (27.9 x 35.5 cm.)

$2,000 - 3,000

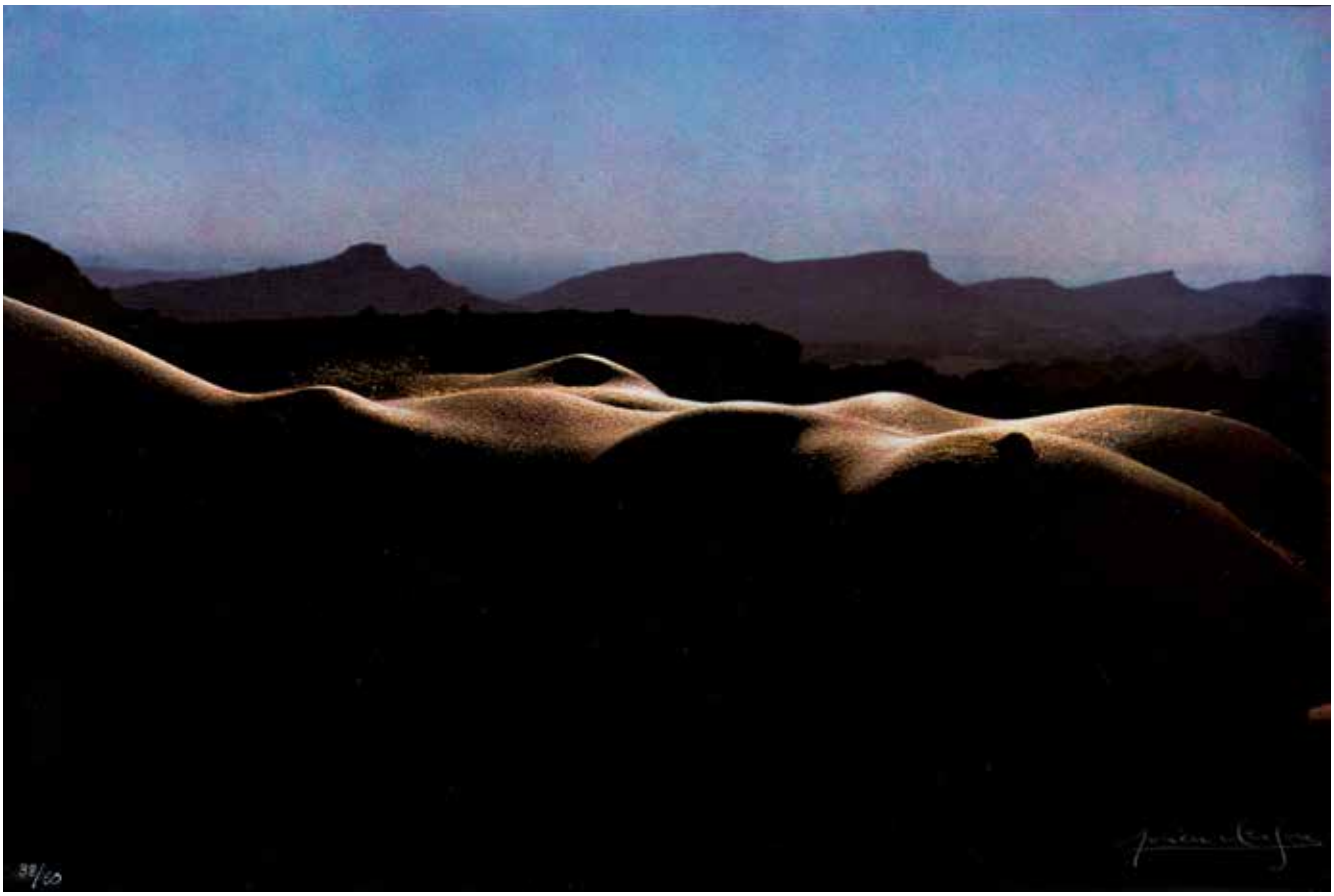
85
RIMANTAS DICHAVIČIUS (BORN 1937)
Jūratė, 1965
Gelatin silver print; signed, titled, dated and stamped on the verso.
8 1/2 x 8 1/2 in. (21.5 x 21.5 cm.)

$1,000 - 1,500

86
LUCIEN CLERGUE (1934-2014)
Nu de la mer, 1962
Gelatin silver print; the photographer's credit stamp, with title and date in ink, 'Photography Annual' and 'Popular Photography' stamps on the verso.
11 5/8 x 8 7/8 in. (29.4 x 22.6 cm.)

$2,000 - 3,000

Provenance
Collection of Carol Carlisle, editor of 'Popular Photography'
Acquired from the above by the present owner



PROPERTY FROM THE COLLECTION OF ARTHUR ZILIO

87
LUCIEN CLERGUE (1934-2014)
Nu Aux Baux, 1984
Fresson color pigment print; signed and numbered '38/50' in white ink on the image, signed and annotated in pencil on the verso
9 7/8 x 14 1/2 in. (25.1 x 36.8 cm.)

$2,000 - 3,000

88
ARNO RAFAEL MINKKINEN (BORN 1945)
Jamestown, Rhode Island, 1974
Gelatin silver print; signed, titled, dated and numbered '11/25' in pencil on the verso.
20 x 17 in. (50.8 x 43.1 cm.)
sheet 24 x 20 in. (60.9 x 50.8 cm.)

$2,000 - 3,000

Provenance
Acquired directly from the artist by the present owner

89
VICTOR FRIEDMAN (1930-2020)
Reclining Figure with Guitar, Flowers and Shapes, 1997
Gelatin silver print; signed, dated and numbered '1/15' in pencil on the verso.
20 x 24 in. (50.8 x 60.9 cm.)

$1,000 - 2,000

Provenance
Acquired directly from the artist by the present owner

90
HORST P. HORST (1906-1999)
Body Parts, Oyster Bay, NY, 1989
Platinum print; signed in pencil in the margin, signed, titled, dated and numbered 'AP 1' in pencil and ink on the verso.
19 1/2 x 17 in. (49.5 x 43.1 cm.)
sheet 26 x 22 in. (66 x 55.8 cm.)

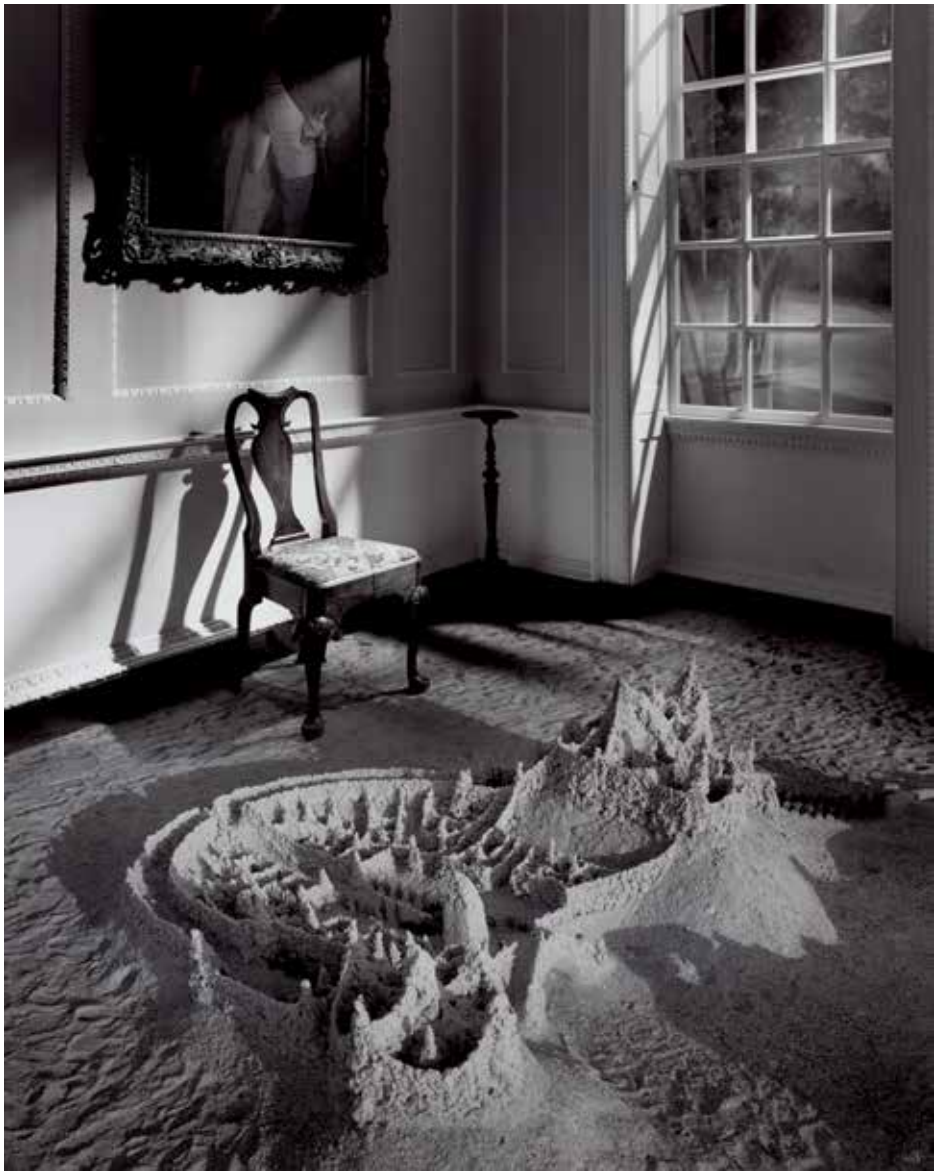
$8,000 - 10,000

Provenance
Fahey/Klein Gallery, Los Angeles
Acquired from the above by the present owner

PROPERTY FROM THE COLLECTION OF ARTHUR ZILIO

91
JERRY UELSMANN (1934-2022)
Untitled (Philosopher's Desk), 1976
Gelatin silver print; signed, titled and dated in ink and the photographer's credit stamp on the verso.
19 1/2 x 14 3/8 in. (49.5 x 36.5 cm.)
sheet 20 x 16 in. (50.8 x 40.6 cm.)

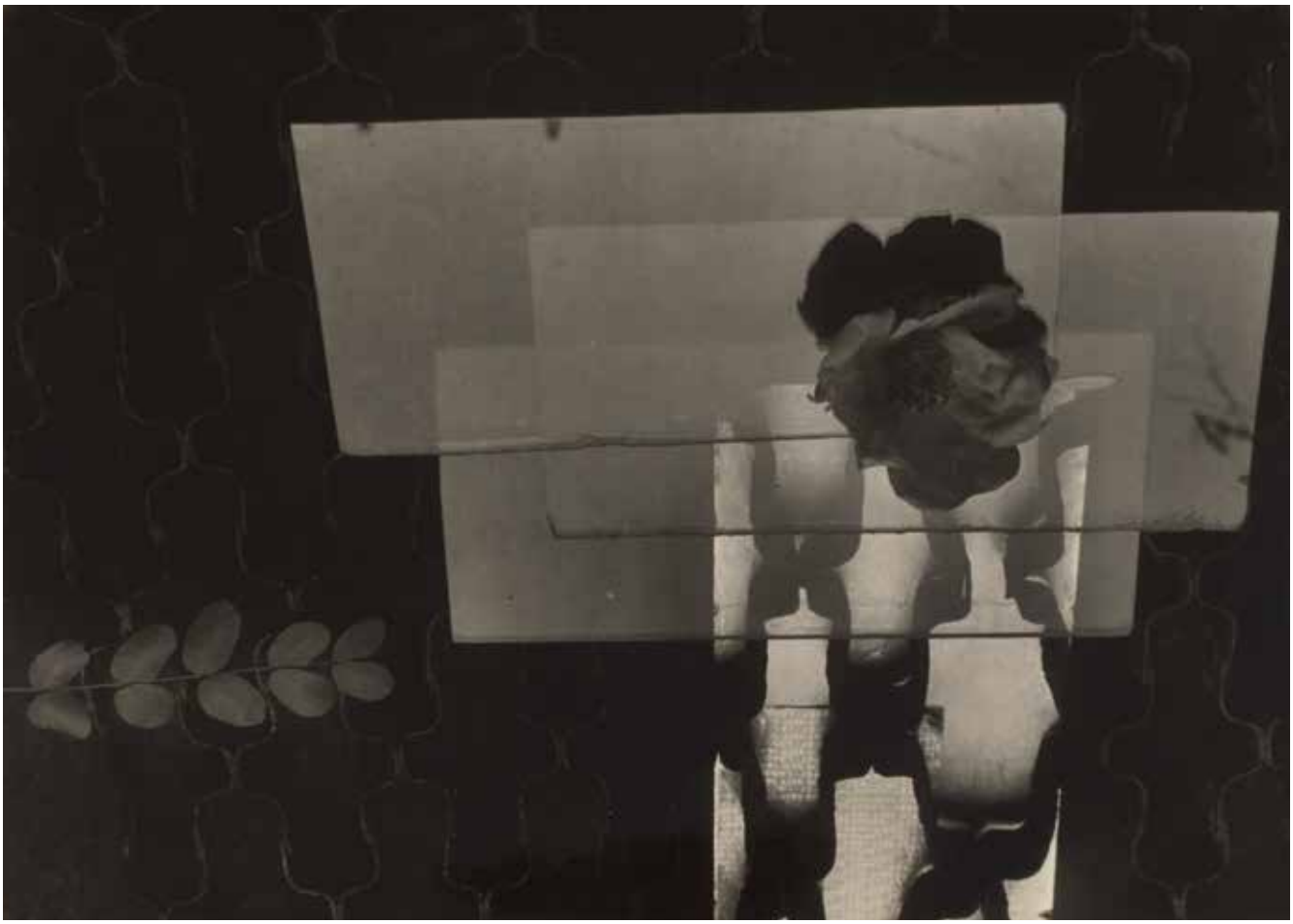
$2,000 - 3,000



PROPERTY FROM THE COLLECTION OF ARTHUR ZILIO

92
JERRY UELSMANN (1934-2022)
Untitled (Sand Castle), 1990
Gelatin silver print; signed, titled and dated in ink and the photographer's credit stamp on the verso.
15 x 19 1/2 in. (38.1 x 49.3 cm.)
sheet 16 x 20 in. (40.6 x 50.8 cm.)

$2,500 - 3,500



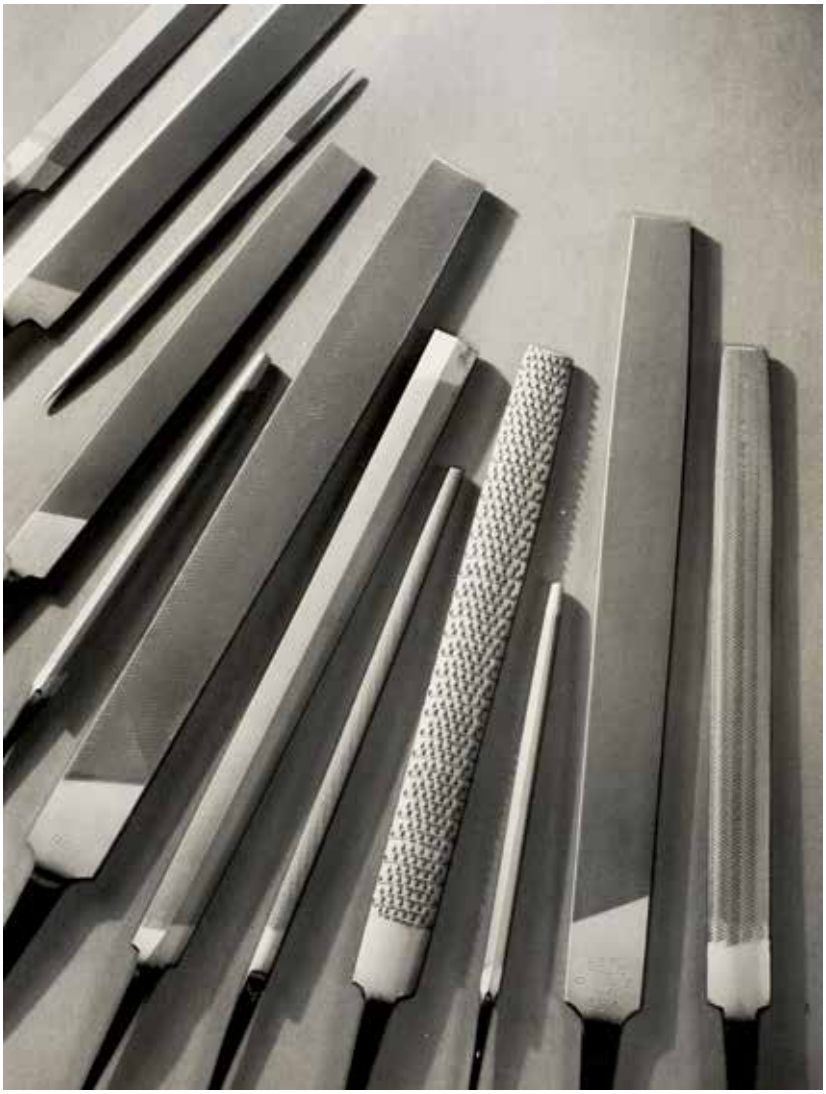
93 ¤
HERBERT SCHÜRMANN (1908-1982)
Rosen auf Glasscheiben und Gittern (Roses on glass plates and grates), 1933
Gelatin silver print; ferrotyped, signed and annotated 'Bauhaus Dessau / No. 32' in pencil on the verso.
sheet 7 1/8 x 9 5/8 in. (18 x 24.3 cm.)

$500 - 1,000

94 ▫
EDWARD W. QUIGLEY (1898-1977)
Untitled (Wire Rolls), 1935
Gelatin silver print; mounted, signed in pencil on the mount, stamped "Photograph by Edward Quigley Philadelphia" and annotated 'For Farm Journal' in pencil on the verso.
14 x 11 in. (35.6 x 35 cm.)
mount 20 x 16 in. (50.8 x 40.6 cm.)

$1,000 - 2,000

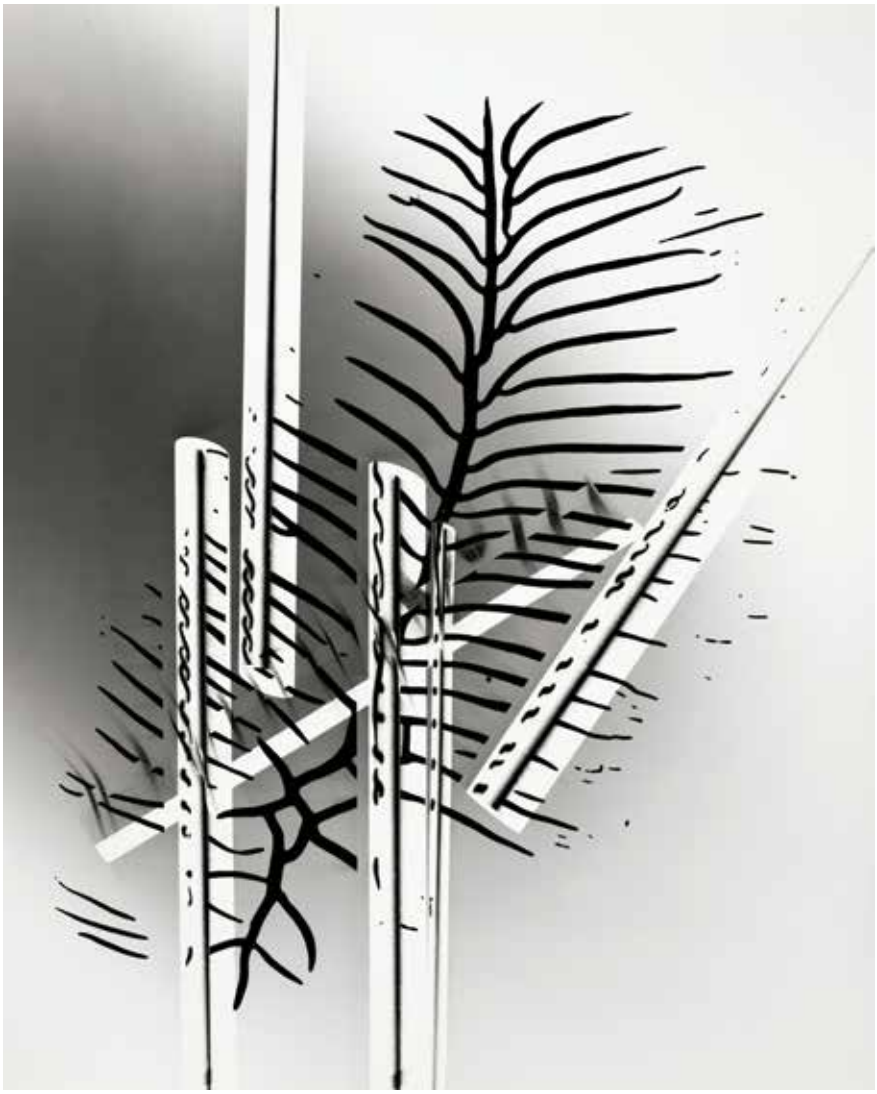
Provenance
The Estate of the artist
Acquired from the above by the present owner



95 ¤
EDWARD W. QUIGLEY (1898-1977)
Untitled (Files), 1930s
Gelatin silver print; stamped “Photograph by Edward Quigley Philadelphia” on the verso.
9 7/8 x 8 in. (25.1 x 20.3 cm.)

$1,000 - 2,000

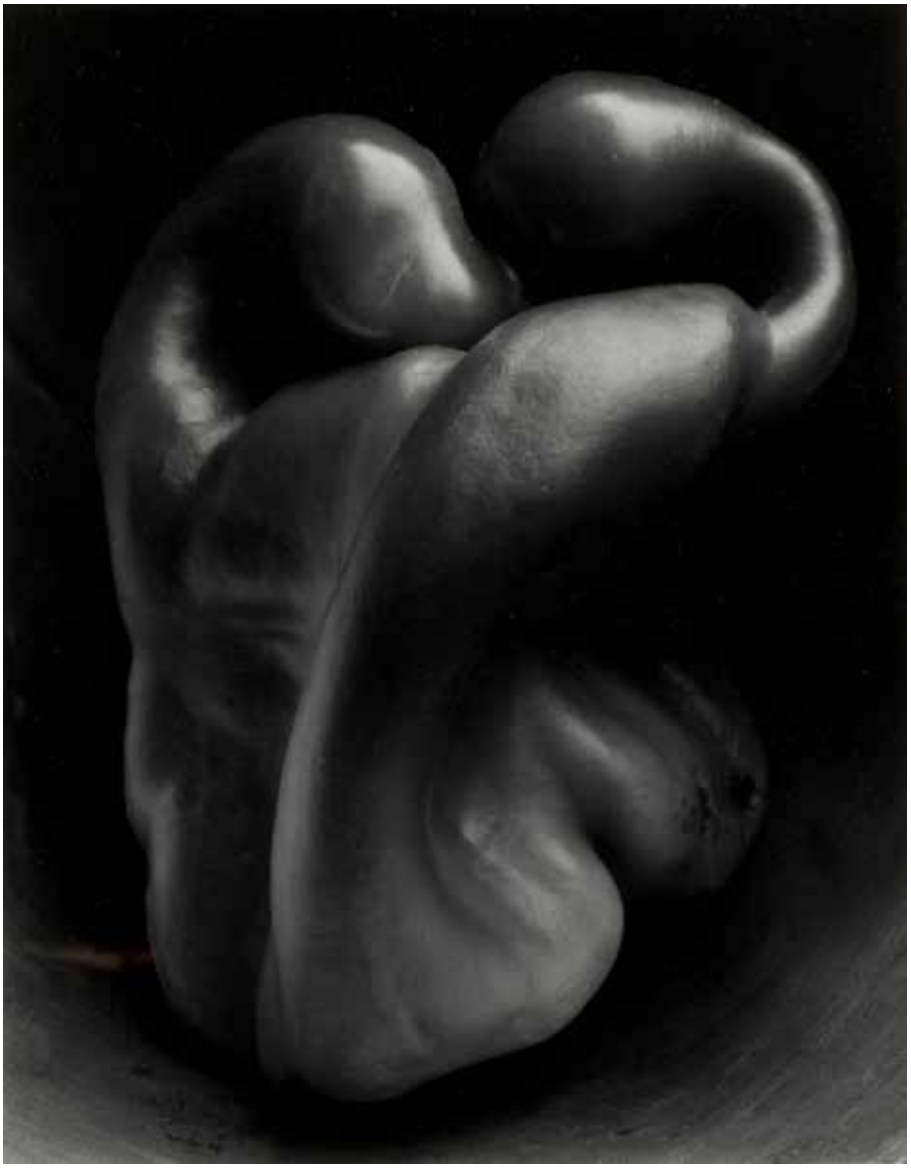
Provenance
The Estate of the artist
Acquired from the above by the present owner



96
GYORGY KEPES (1906-2001)
Kepes 122, 1938
Gelatin silver print; signed and dated in pencil on the verso.
sheet 20 x 16 in. (50.8 x 40.6 cm.)

$1,500 - 2,500

Provenance
Brent Sikkema Fine Art, New York, 1990
Acquired from the above by the present owner



97
EDWARD WESTON (1886-1958)
Pepper No. 30, 1930
Gelatin silver print, printed later by Cole Weston; mounted, signed, titled and dated by Cole Weston in pencil and the 'Edward Weston' facsimile signature stamp on the mount verso.
9 3/8 x 7 3/8 in. (23.8 x 18.8 cm.)
mount 17 1/2 x 13 1/2 in. (44.4 x 34.2 cm.)

$4,000 - 6,000

Literature
Amy Conger, *Edward Weston: Photographs from the Collection of the Center for Creative Photography,* The University of Arizona, Tucson, 1992, fig. 606.

98
CHRIS MCCAW (BORN 1952)
Sunburned GSP #784 (Arctic Circle, Alaska), 2014
Gelatin silver paper negative; signed, titled, dated and copyright notation in pencil on the verso.
20 x 24 in. (50.8 x 60.9 cm.)

$4,000 - 6,000

99 ▫

RICHARD PRINCE (BORN 1949)

Untitled (Jawbone), 2016

Chromogenic print; signed, dated and numbered '36/100' in ink on the verso.

18 x 12 in. (45.7 x 30.4 cm.)

sheet 18 1/2 x 12 1/2 in. (46.9 x 31.8 cm.)

$600 - 800

100 ¤
ANDRES SERRANO (BORN 1950)
Holy Works: Pietà, 2012
Chromogenic print, in original cardboard slipcase with dust jacket and artist's book; signed, titled and numbered '45/50' in ink on the verso.
11 3/4 x 9 1/4 in. (29.8 x 23.4 cm.)
slipcase 15 1/2 x 10 1/2 in. (39.4 x 26.2 cm.)

$700 - 1,000

PROPERTY FROM THE COLLECTION OF ULRICH ELBEN

101
LALLA ESSAYDI (BORN 1956)
Converging Territories #23C, 2004
Chromogenic print; flush-mounted to aluminum, signed in ink and numbered '4 in an edition of 15' on an Edwynn Houk Gallery label on the verso.
28 1/2 x 35 1/2 in. (72.3 x 90.1 cm.)
mount 30 x 40 in. (76.2 x 101.6 cm.)

$5,000 - 7,000

Provenance
Howard Yezerski Gallery, Boston
Acquired from the above in 2005 by the present owner

102
BOO RITSON (BORN 1969)
Aviator, 2009
Archival digital print; signed, titled, dated and numbered '1/3' in ink on the verso, and an Alan Cristea Gallery label on the frame verso.
46 7/8 x 38 3/4 in. (119 x 98.5 cm.)
sheet 56 x 40 in. (132 x 39.5 cm.)

$2,000 - 3,000

Provenance
Alan Cristea Gallery, London
Acquired from the above by the present owner

103 ¤
CINDY SHERMAN (BORN 1954)
Untitled Film Still Tray, 2014
Porcelain with applied transfer, 'Sundance Film Festival Editions' foil sticker on the verso.
11 x 8 in. (27.9 x 20.3 cm.)

$600 - 800

Produced as a fundraiser for the Sundance Film Festival, this transfer-printed porcelain tray features Sherman's 1978 image from the celebrated series 'United Film Stills.' Produced with designer Todd Oldham.

PROPERTY FROM THE COLLECTION OF RICHARD MATTSON

104
ALFREDO JAAR (BORN 1956)
Untitled (from 'Postcards From the Edge'), 2008
Chromogenic print; signed and dated in pencil and a 'POSTCARDS FROM THE EDGE A VISUAL AIDS EVENT' sticker on the verso.
4 x 6 in. (10.1 x 15.2 cm.)

$1,000 - 1,500

Provenance
The artist to:
'Postcards From the Edge' fundraising sale, Visual Aids, New York
Acquired from the above by the present owner

105
FLORIS NEUSÜSS (1937-2020)
Untitled (from 'Dissolved Bodies'), circa 1976
2 gelatin silver prints, each with the photographer's studio label on the verso. (2)
each 10 x 7 1/2 in. (26.6 x 19 cm.)
sheet each 16 x 12 in. (40.6 x 30.5 cm.)

$1,500 - 2,500

German artist Floris Neusüss was a pioneer of post-war experimental and conceptual photography and is particularly well-known for his full body 'nudograms' (photograms of bodies) made during the 1960s and '70s. His series 'Dissolved Bodies' is represented by the two prints in this lot. They document Neusüss laying an example of a full-scale photographic self-portrait on garden paving stones, setting it on fire, and capturing its destruction and disintegration. This pair of prints presents a multi-layered examination of self-portraiture, image erasure, and the material boundaries of photography.

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Conditions of Sale

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom Bonhams acts as agent. By participating in this sale, you agree to be bound by these terms and conditions.

If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see Conditions of Website use at www.bonhams.com/WebTerms for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the buyer. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the buyer (the "buyer's premium"), EQUAL TO 27.5% OF THE FIRST $25,000 OF THE BID PRICE, PLUS 26% OF THE AMOUNT OF THE BID PRICE ABOVE $25,000 UP TO AND INCLUDING $1,000,000, PLUS 20% OF THE AMOUNT OF THE BID PRICE ABOVE $1,000,000 UP TO AND INCLUDING $6,000,000, PLUS 14.5% OF THE AMOUNT OF THE BID PRICE ABOVE $6,000,000, and (c) unless the buyer is exempt by law from the payment thereof, any Alabama, Arizona, California, Colorado, Connecticut, Florida, Georgia, Hawaii, Idaho, Illinois, Iowa, Indiana, Kansas, Kentucky, Louisiana, Maine, Maryland, Massachusetts, Michigan, Minnesota, Mississippi, Missouri, Nebraska, Nevada, New Jersey, New Mexico, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Tennessee, Texas, Utah, Virginia, Washington, D.C., Washington state, West Virginia, Wisconsin, Wyoming or other state or local sales tax (or compensating use tax) and other applicable taxes. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.

2. In order to bid at the sale, prospective bidders must submit to Bonhams a completed bidder registration and any other requested information or references. New bidders and bidders who have not recently updated their registration information must pre-register to bid at least two (2) business days before the sale. Individuals will be required to provide government-issued proof of identity and proof of address. Entity clients will be required to provide documentation including confirmation of entity registration showing the registered name, confirmation of registered address, documentary proof of officers and beneficial owners, proof of authority to transact on behalf of the entity and government-issued proof of identity for the individual who is transacting on the entity's behalf.

We may also request a financial reference and/or deposit from bidders before approving the bidder registration. In the event a deposit is submitted, and you are not the successful bidder, your deposit will be returned to you. If you are the successful bidder, any such deposit will be credited to offset the appropriate portion of the purchase price.

We reserve the right to request further information, including regarding the source of funds, in order to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks we may require) to our satisfaction. If our bidder identification and registration procedures are not satisfied, we may, in our sole discretion, decline to register any bidder or reject any bid or cancel any sale to such bidder.

Every bidder shall be deemed to act as a principal unless prior to the commencement of the sale there is a written acceptance by Bonhams of a bidder registration form completed and signed by the principal which clearly states that the authorized bidding agent is acting on behalf of the named principal. Absent such written acceptance by Bonhams, any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid. Every bidder shall be responsible for any use of its assigned paddle or bidding account, regardless of the circumstances.

3. You represent and warrant that: (i) you have provided to us, or will provide upon request, true and correct copies of valid identification and proof of residence and, if applicable, financial and/or corporate documents; (ii) neither you, your principal (if applicable, and subject to Bonhams' prior written acceptance pursuant to section 2 above), nor any individual or entity with a beneficial or ownership interest in either the purchased property or in the purchase transaction is on the Specially Designated Nationals List maintained by the Office of Foreign Assets Control of the U.S. Department of the Treasury nor subject to any other sanctions or embargo program or regulation in effect in the United States, European Union, England and Wales, or other applicable jurisdictions (such programs and regulations, collectively, "Sanctions"); (iii) if you are acting as an agent for a principal, you have conducted appropriate due diligence into such principal, and agree that Bonhams shall be entitled to rely upon such due diligence, you will retain adequate records evidencing such due diligence for a period of five (5) years following the consummation of the sale, and will make these records available for inspection upon Bonhams' request; (iv) neither the purchase transaction (including your bidding activity) nor the purchase funds are connected with nor derive from any criminal activity, and they are not designed to nor have they or shall they, violate the banking, anti-money laundering, or currency transfer laws or other regulations (including without limitation, import-export laws) of any country or jurisdiction, or further any other unlawful purpose, including without limitation collusion, anti-competitive activity, tax evasion or tax fraud; and (v) property purchased by you or your principal (if applicable) hereunder is not and will not be transferred to or used in a country in contravention of any Sanctions.

You acknowledge and agree that we may rely upon the accuracy and completeness of the foregoing warranties.

4. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred.

Unless otherwise agreed, payment in good, cleared funds is due and payable within five (5) business days following the auction sale. Whenever the buyer pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have received good, cleared funds for all amounts due. Title in any purchased property will not pass until full and final payment has been received by Bonhams. Accounts must be settled in full before property is released to the buyer. In the event property is released earlier, such release will not affect the passing of title or the buyer's obligation to timely remit full payment.

We reserve the right to refuse to accept payment from a source other than the registered bidder or buyer of record. Once an invoice is issued, we cannot change the buyer's name on an invoice.

Payment for purchases must be made in the currency in which the sale is conducted. Bonhams' preferred payment method is by wire transfer. For final purchases exceeding US $25,000, all payments must be in the form of wire transfer unless other arrangements have been approved in advance. For final purchases below US $25,000, payment may also be made in or by the following methods:

(i) Cash. Please note that the amount of cash that can be accepted from a given purchaser is limited to US $5,000 per auction sale (whether by single or multiple related payments). If the amount payable exceeds that sum, the balance must be paid by another method.

(ii) Cashier's check, money order, or personal check with approved credit drawn on a U.S. bank. A processing fee will be assessed on any returned checks.

(iii) Visa, MasterCard, American Express or Discover debit or credit card issued in the name of the purchaser or record. Only one debit or credit card may be used for payment of an account balance. This method of payment may not be available to first time purchasers.

To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer's obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the Uniform Commercial Code (which shall mean the New York Uniform Commercial Code, except where the Uniform Commercial Code of another state governs the perfection of a security interest in collateral located in that state), and you agree that we may file financing statements without your signature. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the buyer liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the buyer's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the buyer; (c) cancel the sale and/or resell the purchased property, at public auction and/or by private sale, and in such event the buyer shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages; and/or (d) reveal the buyer's identity and contact details to the consignor. In addition, where two or more amounts are owed in respect of different transactions by the buyer to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the buyer. If all fees, commissions, premiums, bid prices and other sums due to us from the buyer are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

5. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

6. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder, re-open the bidding, or to cancel the sale and re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

We further reserve the right to cancel the sale of any property if: (i) you are in breach of your representations and warranties as set forth in section 3 above; (ii) we, in our sole discretion, determine that such transaction might be unlawful or might subject Bonhams or the consignor to any liability to any third party; or (iii) there are any other grounds for cancellation under these Conditions of Sale.

7. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the buyer or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the buyer and shall in no event include any compensatory, incidental or consequential damages.

8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The ¤ symbol next to the lot number denotes no reserve. The reserve is the confidential minimum bid price at which such lot will be sold and it does not to exceed the low estimate value for the lot. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid up to the reserve to protect such interest. If the auctioneer determines that any opening or subsequent bid is below the reserve for a lot, (s)he may reject such opening bid and withdraw the item from sale. CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.

9. Other than as provided in the Limited Right of Rescission with respect to identification of authorship, all property is sold "AS IS" and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture, source, origin, media, measurements, size, quality, rarity, provenance, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES, OR ASSUMPTION OF LIABILITY. Neither Bonhams nor the consignor shall be responsible for any error or omission in the catalog description of any property. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

10. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth herein, and, if applicable, as further specified in the "Buyer's Guide" portion of the catalog. Lots designated with a "W" and associated purchased lots, if not removed promptly following sale, will be transferred to an offsite warehouse at the buyer's risk and expense, as set forth in more detail in the "Buyer's Guide." Purchased property that is permitted to remain onsite at Bonhams' facility must be removed at the buyer's expense not later than 5:00 p.m. local time five (5) business days following the date of the sale. If not so removed, a storage fee of $5.00 per lot per day will be payable to us by the buyer beginning at the close of the 14th day following the sale, and we may thereafter transfer such property to an offsite warehouse at the buyer's risk and expense.

Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the buyer and at the buyer's entire risk, as are the identification, application for, and cost(s) of obtaining any necessary export, import, restricted material (e.g. endangered species) or other permit for such lots.

11. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or our licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent. Bonhams and the consignor make no representation or warranty as to whether the buyer acquires any copyrights on the purchase of an item of property.

12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any human error, telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party's technology, equipment, or connection. By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

13. These Conditions of Sale shall bind the successors and assigns of all bidders and buyers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

14. These Conditions of Sale and the buyer's and our respective rights and obligations hereunder shall be governed by and construed and enforced in accordance with the laws of the State of New York. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the buyer of lots consigned hereunder) shall be resolved by the procedures set forth below.

15. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available online at http://www.bonhams.com/legals/9945/. If you desire access, update, or restriction to the use of your personal information, please email data.protection@bonhams.com.

SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the buyer resides or does business. Buyers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share the fees and expenses of mediation. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent mediation, arbitration or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national or international arbitration service agreed to by the parties, and shall be selected as follows: (i) If the arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on an arbitration service, the arbitration shall be conducted by Judicial Arbitration and Mediation Services, Inc. ("JAMS") or another national or international alternative dispute resolution ("ADR") provider of Bonhams' choice, and the arbitrator shall be selected in accordance with JAMS' Streamlined Arbitration Rules and Procedures or the rules of the other ADR provider selected by Bonhams. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the arbitration service:
- (i) The arbitration shall occur within 60 days following the selection of the arbitrator;
- (ii) The arbitration shall be conducted in New York, New York; and
- (iii) Discovery and the procedure for the arbitration shall be as follows:
  A. All arbitration proceedings shall be confidential;
  B. The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;
  C. Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with New York law;
  D. Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;
  E. The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitration.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original buyer (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the UPPERCASE TYPE heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within ten (10) days

after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original buyer alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the consignor to pay the balance of the original purchase price to the original buyer. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original buyer our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original buyer only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the buyer's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE BUYER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the UPPERCASE TYPE heading of the catalog entry for the lot. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) Chinese, Japanese and Korean paintings and calligraphy (unless, within twenty-one days of the sale of any such lot, the original purchaser gives written notice to Bonhams alleging that the lot is a counterfeit and within ten days after giving such notice returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is a counterfeit), as current scholarship in these respective fields does not permit unqualified statements as to Authorship or date of execution; (c) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the UPPERCASE TYPE heading identifying the Authorship; (d) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (e) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (f) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

For purposes of sections (a) and (b) above, "counterfeit" is defined as a work created with intent to deceive.

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE BUYER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS CONSIGNOR TO A PURCHASER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

Buyer's Guide

BUYING AND BIDDING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or contact our Client Services Department at Tel: 1-800-959-4383 (toll free, within the US) or Tel: 1-908-707-0077 (outside the US).

Catalogs
Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.

Previews
Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request and are strongly recommended for all intending bidders who cannot view the property in person.

Estimates
Bonhams' catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserve
Unless indicated by the ¤ symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a ▲ symbol next to the lot number(s). Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a ○ symbol next to the lot number(s).

Bidding at Auction
You must be eighteen (18) years old or over to bid. At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, or via email. Irrespective of previous bidding activity a valid Bonhams' client account is required to participate in bidding activity. You will be required to provide government issued proof of identity, proof of residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale. Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor up to the amount of the reserve, but never above it. We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person
If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids
As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/us, at offsite auction locations and at our Los Angeles, San Francisco and New York galleries.

By Telephone
We can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of twenty-four (24) hours prior to the sale.

Online
We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit www.bonhams.com/us for details.

In order to bid online in a sale, you must be eighteen (18) years old or over and you must register to bid via MyBonhams.com. Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

Online Bidding Registration for Individuals: Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact the Client Services Department for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to the Client Services Department; (ii) to provide such information as we require to enable us to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks) on that third party; and (iii) that where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid (whether or not you have disclosed that fact or the identity of the principal). Where you are the successful bidder for any lot with a hammer price equal to or in excess of US $10,000, and if you have not provided such documents previously, you will be required to upload or provide to the Client Services Department your government issued photo ID and (if not on the ID) proof of your address before the purchased lot can be released to you. Notwithstanding the foregoing, we reserve the right to request ID documentation from any bidder or buyer and to refuse to release any purchased lot until such documentation is provided.

Online Bidding Registration for Companies or Other Legal Entities: You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the entity. You must provide a credit card for verification either in your name or the name of the entity but payment must be made from an account in the entity's name. If your credit card fails verification, you will not be permitted to bid and should contact the Client Services Department for assistance. We may, in addition, require a bank reference or deposit prior to letting you bid. For all successful bids, we require the entity's certificate of formation/incorporation or equivalent documentation confirming the entity's name and registered address, documentary proof of each beneficial owner owning 25% or more of the entity, and proof of your authority to transact before the lot can be released to you.

We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

$50-200.....by $10s

$200-500.....by $20/50/80s

$500-1,000.....by $50s

$1,000-2,000.....by $100s

$2,000-5,000.....by $200/500/800s

$5,000-10,000.....by $500s

$10,000-20,000.....by $1,000s

$20,000-50,000.....by $2,000/5,000/8,000s

$50,000-100,000.....by $5,000s

$100,000-200,000.....by $10,000s

above $200,000.....at auctioneer's discretion

The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.

Currency Converter
Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium
A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment
Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within five (5) business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank.

Buyer's Guide - continued

Sales Tax
Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in the Conditions of Sale. If you wish to use your resale license please contact the Client Services Department for our form.

Regulated Species Materials
The export of a lot from the United States or import into certain countries may be subject to export or import regulations, licensure and/or other restrictions; in particular, lots containing plant or animal materials such as tortoiseshell, coral, whalebone or certain types of woods, irrespective of age or value, may require the granting of one or more export or import licenses or certificates, or may be banned from import altogether by some countries. Moreover, the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country. Lots that contain such regulated species materials may also not be eligible for exportation or for re-importation into the United States if they are not at least 100 years of age. In addition, resales of lots containing certain regulated species materials may be subject to restrictions in some jurisdictions.

Lots noted in the catalog with a "Y" next to the lot number contain one or more such regulated plant or animal materials, however lots containing regulated material may lack the Y notation. It is the buyer's responsibility to investigate any such restrictions and to obtain any relevant export or import licenses. Please note that this process is governed by local authorities and may take considerable time. Regardless of any delay in the obtaining of an export/import license or certificate or denial thereof, purchased lots shall be paid for in accordance with the Conditions of Sale, and any such delay or denial shall not serve as the basis for cancellation of any sale. Prospective buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements, and costs prior to bidding.

Prospective buyers should also check with their local (e.g. state) regulatory authorities regarding any local restrictions and/or permit requirements that may apply with respect to purchases of regulated species materials. Upon request, Bonhams may refer the purchaser to a third-party agent to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that any necessary licenses or certificates can be obtained. Please contact the relevant Specialist Department for a suggested list of shipping agents prior to placing a bid if you are uncertain as to whether a lot is subject to export/import license or certificate requirements or related restrictions.

Collection of Purchases
Scheduling an appointment and payment in full prior to arrival will facilitate the quick release of your property. If you are sending a third party to collect, please provide details to our Client Services Department at invoices.us@bonhams.com prior to your scheduled pickup or we will be unable to release your property.

For your convenience, pre-allocated 30-minute collection time slots are available by appointment Monday through Friday between 9am – 4:30pm local time. To schedule collection of purchases, please contact our Client Services Department at Tel: 1-800-959-4383 (toll free, within the US) or Tel: 1-908-707-0077 (outside the US).

Shipping & Removal
Buyers are to review the Offsite Sold Property Storage section (below) for information regarding lots that will be removed to the offsite warehouse of Door To Door shortly after the sale. These designated lots must be collected by the buyer from Bonhams (at the designated premises where the sale occurred) prior to the day and time designated in the Offsite Sold Property Storage section, or from Door To Door thereafter. If buyers of these designated lots also buy other lots, these lots may also be removed to the warehouse of Door To Door, so all lots remain together and customers can collect or ship from one location. All other items will remain at Bonhams for a period of fourteen (14) days, after which time they may be transferred to offsite storage at the buyer's risk and expense.

For an additional fee, Bonhams may provide packing and shipping services for certain items. If you wish to receive a Bonhams' shipping quote, please indicate this at the time of registration. Carriers are not permitted to deliver to P.O. boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Handling and Storage Charges
Storage charges of $5 per lot, per day will begin accruing for any lots not collected within fourteen (14) calendar days of the auction.

Bonhams reserves the right to remove uncollected sold lots to the warehouse of Door To Door at the buyer's risk and expense. Handling and storage and Full Value Protection fees will apply, as further set forth in the Offsite Sold Property Storage section (below).

Offsite Sold Property Storage
All lots marked with a "W" in the catalogue are oversized and subject to additional storage and shipping as set forth below. Lots not so listed will remain at Bonhams; provided, however, THAT IF BUYERS OF W LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF DOOR TO DOOR, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams Client Services Department.

A. NEW YORK Sales (and New York Online Sales). Unless you are otherwise notified:

- **W lots (and additional purchases) from sales occurring on *Tuesdays* and *Wednesdays*** will be transferred to offsite storage at Door To Door on the proximate *Thursdays*. You may collect W lots from Bonhams by 5pm Eastern Time on Wednesdays.

  Purchases will be available for collection on *Fridays* of the same week from Door To Door.

- **W lots (and additional purchases) from sales occurring on *Thursdays*, *Fridays* and *Mondays*** will be transferred to offsite storage at Door To Door on the proximate *Tuesdays*. You may collect W lots from Bonhams by 5pm Eastern Time on Mondays.

  Purchases will be available for collection on *Wednesdays* from Door To Door.

  Collections appointments must be booked twenty-four (24) hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

  Address:
  Door To Door Services
  50 Tannery Rd
  Somerville, NJ 08876

B. LOS ANGELES Sales (and Los Angeles Online Sales)

- You will be notified in advance of the sale of the date and time of the removal of W lots (and additional purchases) to the Door To Door warehouse. Please be advised that removal may occur the day following the day of the sale.

  Collections appointments must be booked twenty-four (24) hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

  Address:
  Door To Door Services
  6280 Peachtree St.
  Los Angeles, CA 90040

The transfer of lots to the warehouse of Door To Door is at the buyer's risk and expense. For sold lots removed to Door To Door, there will be transfer and Full Value Protection charges due immediately upon transfer and daily storage charges will begin to accrue five (5) business days after the transfer.

The per-lot charges of Door To Door Services are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS
Transfer $75
Daily storage..... $10
Full Value Protection (on Hammer + Premium + tax) 0.3%

SMALL OBJECTS
Transfer $37.50
Daily storage..... $5
Full Value Protection (on Hammer + Premium + tax) 0.3%

Please note, Door To Door does not accept liability for damage or loss due to negligence or otherwise, exceeding the stated value of such goods, or at its option the cost of repairing or replacing the damaged or missing goods.

For more information regarding storage, shipping, or collection from Door To Door please contact Door To Door directly at auctions@dtdusa.com.

Payment
Payments for purchased lots must be made directly to Bonhams. Door To Door will not release property unless the buyer has paid Bonhams in full. All charges for handling and storage due to Door To Door must be paid by the time of collection from their warehouse. Payment may be made by cash, check, or credit card. Please contact Door to Door in advance to ascertain the amount due.

Lots will only be released from the Door To Door warehouse upon production of a "Release Order" obtained from the Cashier's Office at Bonhams.

The removal/storage and/or shipment by Door To Door of any lots will be subject to their standard Conditions of Business, which can be found at https://www.dtdusa.com/terms-and-conditions and are available upon request from the Bonhams Client Services Department or from Door To Door directly.